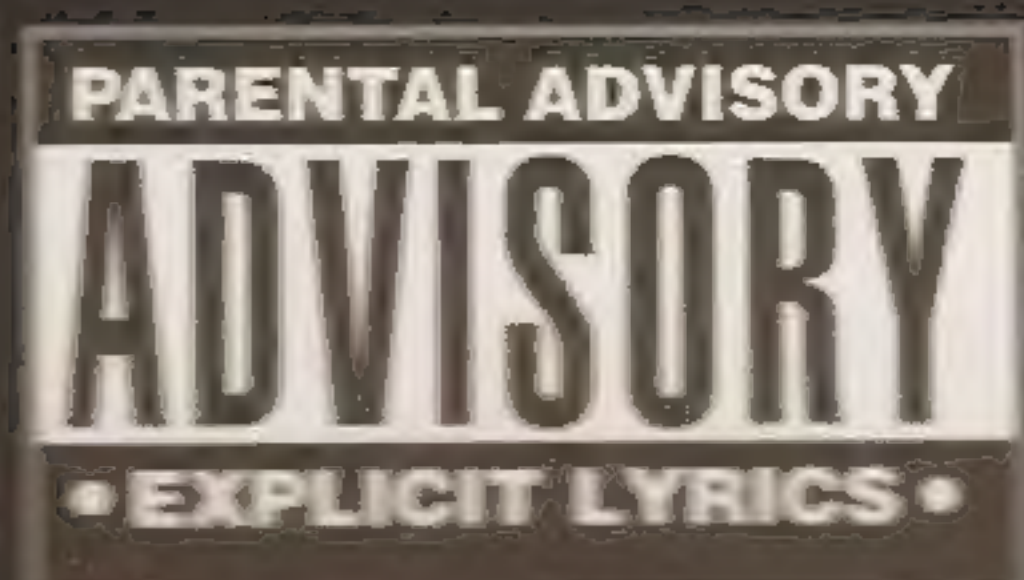




# SYSTEM OF A DOWN







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Transcribed by Pete Billmann, Jeff Jacobson, and Jeff Story

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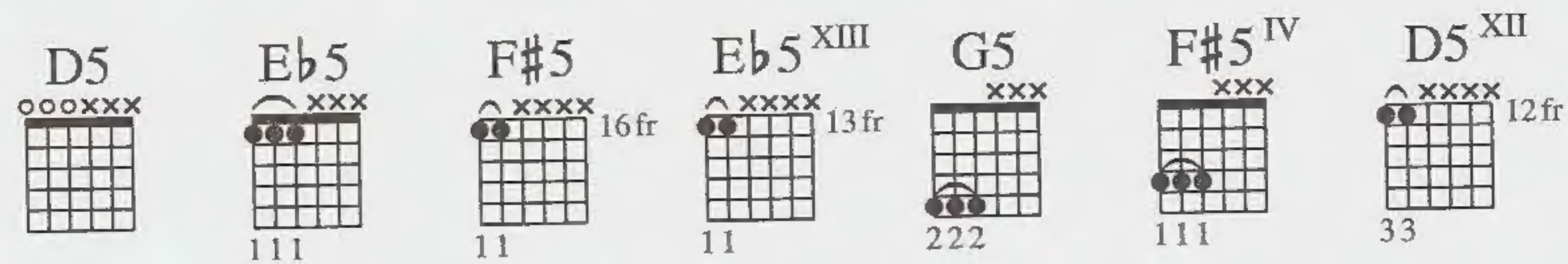
## CONTENTS

|    |                               |
|----|-------------------------------|
| 4  | SUITE-PEE                     |
| 8  | KNOW                          |
| 14 | SUGAR                         |
| 19 | SUGGESTIONS                   |
| 23 | SPIDERS                       |
| 27 | DDEVIL                        |
| 30 | SOIL                          |
| 39 | WAR?                          |
| 45 | MIND                          |
| 53 | PEEPHOLE                      |
| 58 | CUBert                        |
| 61 | DARTS                         |
| 65 | P.L.U.C.K.                    |
| 70 | <i>Guitar Notation Legend</i> |



# Suite-Pee

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan



Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
 ② = A    ⑤ = G  
 ③ = F    ⑥ = C

## Intro

Moderately Fast ♩ = 192

N.C.

Gtr. 1 (dist.)

15ma ----- loco 15ma ----- loco 15ma ----- loco 15ma -----

*mf* Harm. ----- Harm. ----- Harm. ----- Harm. -----

**TAB**

5 5 5 4 3.1 2.6 1.9 0 0 1.9 2.6 4 5 | 5 5 5 4 3.1 2.3 1.9 0 0 1.9 3.1 4 5

pitches: G D F B B F G D A D F# F# A D

8va ----- loco 8va ----- 15ma ----- loco 15ma -----

Harm. ----- Harm. ----- Harm. ----- Harm. -----

5 5 4 4 3.1 2.6 1.9 0 1.9 2.6 4 5 5 | 5 5 4 3.1 2.6 1.9 0 0 1.9 3.1 4 5 5

pitches: A A E G C# C# G A A D D A C# F# F# A D D

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Rhy. Fig. 1A

Gtr. 2 (dist.) *f*

Gtr. 1 Rhy. Fig. 1 loco

4 4 4 4 5 4 5 | 4 4 4 4 5 4 5 | 4 4 4 4 5 4 5 | 4 4 4 4 12 4 1/2

5 5 5 5 6 5 6 | 5 5 5 5 6 5 6 | 5 5 5 5 6 5 6 | 5 5 5 5 12 5

D5 Eb5 D5 Eb5 D5 Eb5 D5 F#5 D5

End Rhy. Fig. 1A

End Rhy. Fig. 1

4 4 4 4 5 4 5 | 4 4 4 4 5 4 5 | 4 4 4 4 5 4 5 | 4 4 4 4 16 0 0

5 5 5 5 6 5 6 | 5 5 5 5 6 5 6 | 5 5 5 5 6 5 6 | 5 5 5 5 16 0 0



Gtr. 2 tacet  
N.C.(D)

her ev - 'ry-one cried, ev - 'ry-one cried, ev - 'ry-one cried. \_\_\_\_  
crossed and ter-toted rav - ag - es of ar - chi - tec - ture. Hoist a-round the spade. \_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 1st 6 meas., simile

[illegible]



Interlude

Slowly ♩ = 69

N.C.

(bass)

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

D5 Eb5 D5

G5 F#5

Die. Die. Die. Why?

Gtrs. 1 & 2

*f*

slight P.M.

0 1 0 0 5 4  
0 1 0 0 5 4  
0 1 0 0 5 4

1. D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5

Lie na-ked on the floor and let the mes-si-ah go through our souls.

*mf* slight P.M. *sim.* Gtr. 1 Gtr. 2 *divisi* 1/2 (4)

0 1 0 0 5 4  
0 1 0 0 5 4  
0 1 0 0 5 4

2. D5 Eb5 D5 G5 N.C.(F#5) D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5 D5 Eb5 D5 G5 F#5

all through our souls. Die. (Like a moth-er fuck-er. Like a moth-er fuck-er. Die. Why? Like a moth-er fuck-er.

Gtr. 1 Gtrs. 1 & 2 (Gtr. 2 cont. in slash)

Gtr. 2 1/2 *divisi*

0 1 0 0 5 4  
0 1 0 0 5 4  
0 1 0 0 5 4

D5 Eb5 D5 G5 F#5<sup>IV</sup> D5<sup>XII</sup> D5 Eb5 D5 G5 F#5<sup>IV</sup> D5 Eb5 D5 G5 F#5<sup>IV</sup>

I want to fuck my way to the gar-den Spoken: 'Cause

Like a moth-er fuck-er.) 15ma P.H. 1/2 (11)

Gtr. 1

7 7 7 8 7 7 12 11 11 (11) 7 8 7 7 12 11 11  
X X X X X X X X X X X X X X X X  
5 5 5 6 5 5 10 9 9 5 6 5 5 10 9 9



Bridge  
Faster ♩ = 192  
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

D5 Eb5 D5      G5    F#5      D5 Eb5 D5      G5    F#5

ev - 'ry - one      needs      a    moth-er      fuck-er.

*loco*      *15ma*      P.H.

7 8 7 7 12 11 11      7 8 7 7 12 11

5 6 5 5 10 9 9      5 6 5 5 10 9 9

Outro  
N.C.(D)

The fol-low-ing of a christ,    the fol-low-ing of a christ,    the fol-low-ing of a christ,    the fol-low-ing of a christ.

Gtr. 1

10 10      10 10      10 10      10 10

7 7 7 7 8 7    7 7 7 7 8 7    7 7 7 7 8 7    7 7 7 7 8 7

D    Eb D Eb

The fal - ling of christ,    the fal - ling of christ,    the fal - ling of christ,    the fal-ling of christ.

Gtr. 1

10 10      10 10      10 10

7 7 7 7 8 7 7 7    7 7 7 7 8 7 7 7    7 7 7 7 8 7 7 7    7 7 4 4 5 4 5

5 5 6 5 6

Gtr. 2

*mp*      *f*

0 0 0 0 1 0 1

0 0 1 0 1



# Know

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

## Intro

Moderately Fast ♩ = 152

(drums) 3 \* Gtrs. 1 & 2 (dist.)

G5 D5 Bb5 D5 Bb5 *play 3 times*

*f*

TAB

\* composite arrangement

D5 Bb5 D5 Bb5 D5 Bb5 D5 F#5 D5 Bb5 D5 F#5

Cur-sed earth, cur - sed

Rhy. Fig. 1 End Rhy. Fig. 1

slight P.M. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 5 times

D5 Bb5 D5 F#5 D5 Bb5 D5 F#5 D5 Bb5 D5 F#5 D5 Bb5 D5 F#5

earth, cur - sed earth, cur - sed earth.

Gtrs. 1 & 2 D5 Bb5 D5 F#5 G5

Gtr. 2 tacet N.C.

Gtr. 1

10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10

D5 F5 D5 F5 *play 4 times*

Gtrs. 1 & 2



Verse

N.C.

1. I will nev - er feed off the ev - er-green lus - ter of your heart all be -  
 2. Books all say dif - f'rent things while peo - ple flap their yel - low wings.

\* slight P.M. throughout  
 simile on repeat

\* next 8 meas.

cause we all live in the val - ley and of the walls. When we  
 Try-ing to soar, be - ing a whore of life and al - most ev - 'ry - thing.

speak, we can peek from the win - dows of their mouths to see the  
 Sheep that ran off from the herd may be dead. Now's a bird

land the wom - en chant as they fly up to the sun.  
 a - ble to fly, a - ble to die, a - ble to fuck your moth - er's earth.



Chorus

D5 E5 F5 D5 E5 F5 N.C. D5 E5 F5

You nev-er think\_ you know why. \_\_\_\_\_

Rhy. Fig. 2

D5 E5 F5 N.C. D5 E5 F5 D5 E5 F5

Know, you nev-er think\_ you know why. \_\_\_\_\_ Know, ev - er think\_ you know \_

1. D5 E5 F5 N.C. D5 F5 D5 F5

\_\_\_\_\_ why. \_\_\_\_\_ Go, know, go.

End Rhy. Fig. 2

D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5



2.

Gtr. 1 tacet

D5 E5 F5 N.C.

Know. \_\_\_\_\_

Gtr. 2

Interlude

N.C.(D)

Fmaj7

Gtrs. 1 & 2

D5

Gtr. 1  
play 4 times

Gtr. 2  
divisi

F

D

Fmaj7

F

On the oth - er side, \_\_\_\_\_

the oth - er \_\_\_\_\_

Riff A

End Riff A

Gtr. 1: w/ Riff A, 1 3/4 times, simile

D

F

D

side, \_\_\_\_\_

the oth - er side. \_\_\_\_\_

Gtr. 1



N.C.(D)

D'you ev - er try to fly?

Gtrs. 1 & 2

Gtr. 2 *divisi*

P.M.

(F)

D'you ev - er try to fly?

P.M.

(D)

Have you ev - er want - ed to die?

Have you ev - er want - ed to die?

P.M.

(F)

P.M.



D5

Don't ev - er try \_\_\_ to fly. \_\_\_ Don't ev - er try \_\_\_ to fly. \_\_\_

Rhy. Fig. 3

F5

Don't ev - er try \_\_\_ to fly \_\_\_ un - less you leave your bod - y on the oth - er side. \_\_\_

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

D5 F5

Nev - er try \_\_\_ to die. \_\_\_ D'you ev - er try \_\_\_ to die? \_\_\_

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

D5 E5 F5 D5 E5 F5 N.C.

Know, you nev - er think \_ you know why. Know, you nev - er think \_ you know

D5 E5 F5 D5 E5 F5 N.C. D5 E5 F5

why. Know, you nev - er think \_ you know why.

D5 E5 F5 N.C. D5 E5 F5 D5 E5 F5 N.C.

Know, ev - er think \_ you know \_\_\_ why? \_\_\_ Know. \_\_\_



# Sugar

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

## Chorus

Moderate Rock ♩ = 138

(bass & drums) D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

The kom - bu - cha mush - room peo - ple,

\* Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

**TAB**

0 7 6 5 0 7 6 5 0 7 6 5 0 7 6 5

\* doubled throughout

Gtr. 1: w/ Rhy. Fig. 1, 3 times

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

sit - ting a - round all day. — Who can be - lieve you?

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

Who can be - lieve you? Let your moth - er pray. —

## Double-Time Feel

Gtr. 1 tacet  
N.C.  
(bass & drums)

## Interlude

N.C.

Voc. Fig. 1

End Voc. Fig. 1

(Su-gar. —) (Su-gar. —)

Riff A Gtr. 2 (dist.) End Riff A

**f**

10 13 13 12 13 10 10 (10)-X 10 (10)-X

## Verse

Gtr. 2: w/ Riff A, 2 times  
N.C.

1. I'm not there — all — the time, — you know. Some peo - ple, some peo - ple, some peo - ple call it in -  
2. I got a gun the oth - er day — from Sak - o. It's cute, small, fits right in my

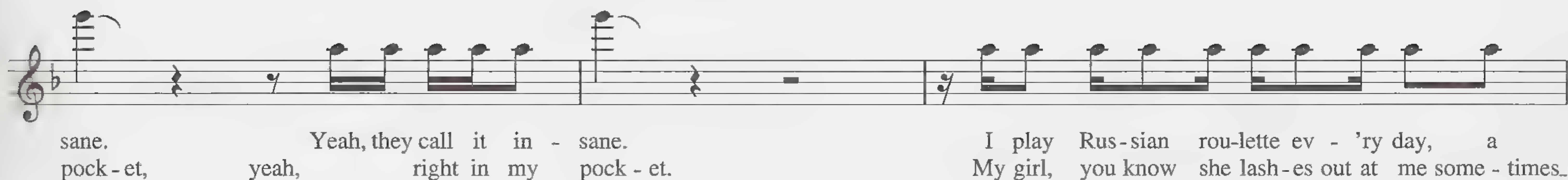
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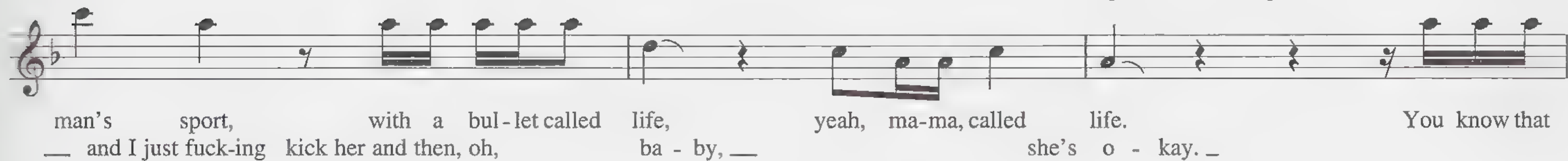


Bkgd. Voc.: w/ Voc. Fig. 1

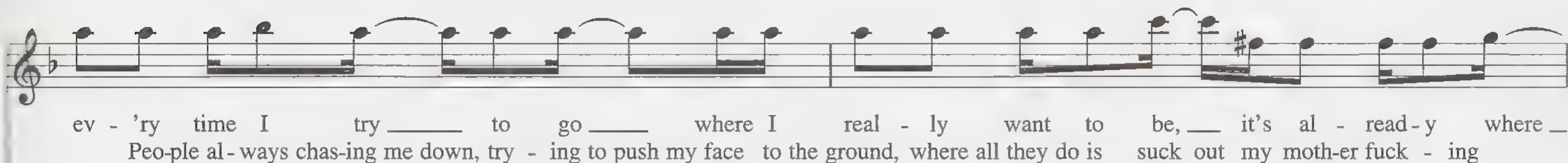


sane. Yeah, they call it in - sane. I play Rus-sian rou-lette ev - 'ry day, a  
 pock - et, yeah, right in my pock - et. My girl, you know she lash-es out at me some - times.

Bkgd. Voc.: w/ Voc. Fig. 1



man's sport, with a bul-let called life, yeah, ma-ma, called life. You know that  
 — and I just fuck-ing kick her and then, oh, ba - by, — she's o - kay. —



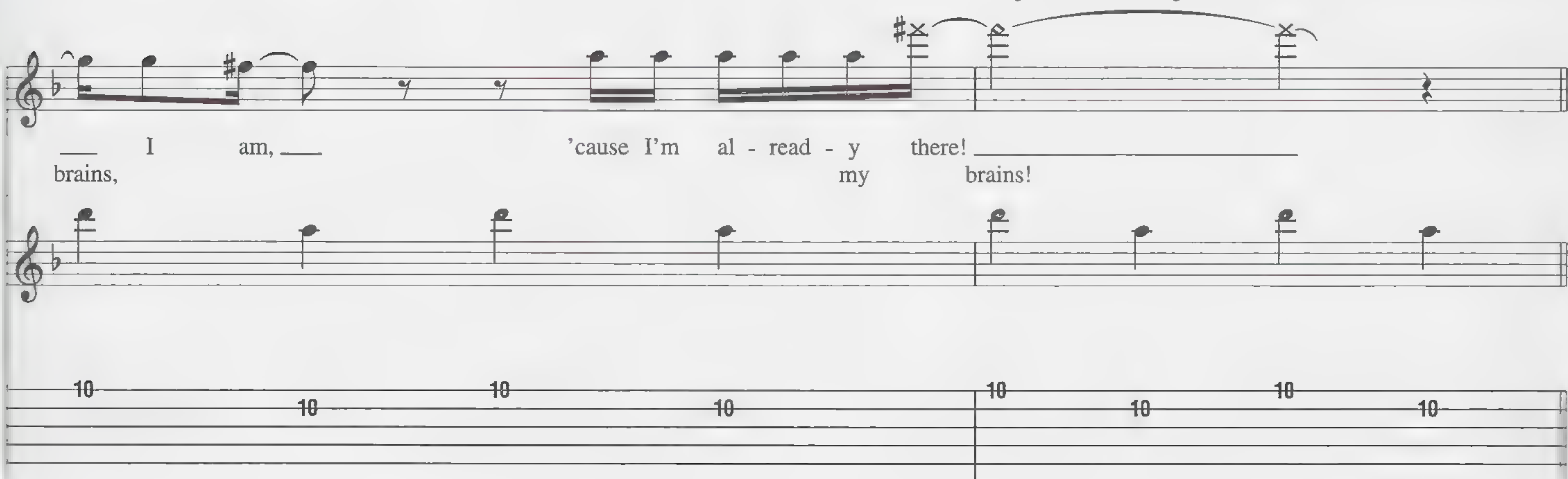
ev - 'ry time I try — to go — where I real - ly want to be, — it's al - read-y where —  
 Peo-ple al - ways chas-ing me down, try - ing to push my face to the ground, where all they do is suck out my moth-er fuck - ing

Gtr. 2

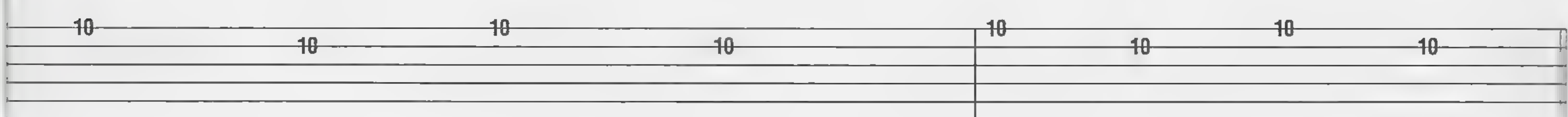


End Double-Time Feel

Bkgd. Voc.: w/ Voc. Fig. 2, 2nd time



— I am, — 'cause I'm al - read - y there! —  
 brains, my brains!



Voc. Fig. 2



(Su - gar! — )



# Chorus

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 2 tacet

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

The kom - bu - cha mush - room peo - ple, sit - ting a - round all day. —

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Who can be - lieve you? Who can be - lieve you?

1.

## Double-Time Feel

Gtr. 1 tacet

N.C.

(bass & drums)

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Let your moth - er pray. — (Su - gar. —)

2.

Gtr. 1 tacet

N.C.

(drums)

D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5 D5 A5 Ab5 G5

Let your moth - er pray. —

## Bridge

Slower ♩ = 90

Eb5

D5

Eb5

D5

I sit in my des - o - late room, - no — lights, - no mu - sic.

Gtr. 1

Shouted: Just an - ger! Whispered: I've killed ev - 'ry - one. I'm a - way for - ev - er, but I'm feel - ing bet - ter.

Eb5

D5

Eb5

D5

Shouted: Just an - ger! Whispered: I've killed ev - 'ry - one. I'm a - way for - ev - er, but I'm feel - ing bet - ter.



Outro

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

grad. accel. 3 3

How do I feel? What do I say? Fuck you, it all goes a - way.

Rhy. Fig. 2 End Rhy. Fig. 2

grad. accel. P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2, 5 times

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

3 3

How do I feel? What do I say? Fuck you, it all goes a - way.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

3 3

How do I feel? What do I say? In the end it all goes a - way.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

3 3

How do I feel? What do I say? In the end it all goes a - way.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

How do I feel? What do I say. In the end it all goes a - way.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

How do I feel? What do I say. In the end it all goes a - way.



Faster ♩ = 180

A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

How do I feel? What do I say? In the end — it all goes a - way.

Gtr. 1

P.M.

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

How do I feel? What do I say? In the end — it all goes a - way.

Gtr. 1

P.M.

\* gradually release P.M.

Faster ♩ = 196

Double-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 2 times

D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5 D5 A5 A♭5 G5

In the end — it all goes a - way. In the end — it all goes a - way.

Gtr. 1

P.M.







E5add4 F(#4)

from a well - trained eye. The waves all keep on crash-in' by. —  
The orange light that fol-lows will soon pro-claim it - self a god.

Riff B

End Riff B

Gtr. 3: w/ Riff B  
Gtr. 4 tacet, 3rd time  
E5add4

F(#4)

If - you are the light - post, then you are the work - ing class. —  
If you point your ques - tions fog the fog will sure - ly chew you up, —  
3. The ships are mul - ti - ply - ing day af - ter day, — sir. And they're com - ing close to the shore — sir, shore — sir. We

E5add4 F(#4)

But if you want the an - swers, you bet - ter give a piece of ass. —  
But if you want the an - swers, you bet - ter get read - y for the fire. —  
need to e - vac - u - ate the light post. It's all o - ver, whoa, o -

Gtr. 3

let ring - - - - -

### Chorus

Gtr. 3 tacet  
E5

F5

ver. —

Give a piece of your  
Read - y for the  
It's all o -

\* Gtr. 4  
(elec.) Rhy. Fig. 1

f w/ dist.

End Rhy. Fig. 1

\* Two gtrs. arr. for one.

Gtr. 4: w/ Rhy. Fig. 1, simile, 1st time  
Gtr. 4: w/ Rhy. Fig. 1, 1st 2 meas., 2nd & 3rd times  
E5

To Coda

F5

ass. —  
fire. —  
ver. —



2.

F5

Interlude  
Emaj7(no3rd)

Oo.

Gtr. 4

Rhy. Fig. 2

Gmaj7(no3rd)

Emaj7(no3rd)

Gmaj7(no3rd)

End Rhy. Fig. 2

Gtr. 4 tacet  
Gtr. 1: w/ Riff A

Gtr. 2 E5

F(#4)

Gtr. 1 E5

Gtr. 2



# Half-Time Feel

Gtr. 4      Gtrs. 1 & 2 tacet  
E5      F5      G5

N.C.(E5)      (F5)

P.M. ————

*D.S. al Coda*  
End Half-Time Feel

(E5)      (F5)

P.M. ————

## Coda

F5

Whoa. —

Gtr. 4

## Outro

Gtr. 4: w/ Rhy. Fig. 2, simile  
Emaj7(no3rd)

Gmaj7(no3rd)

Emaj7(no3rd)      Gmaj7(no3rd)      E5

Ah! —

Gtr. 4



# Spiders

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

## Intro

Slow Rock ♩ = 70

N.C.(Dm)


Riff A

\* Gtr. 1

*mp*  
let ring throughout



T  
A  
B



\* Bass arr. for gtr.

End Riff A



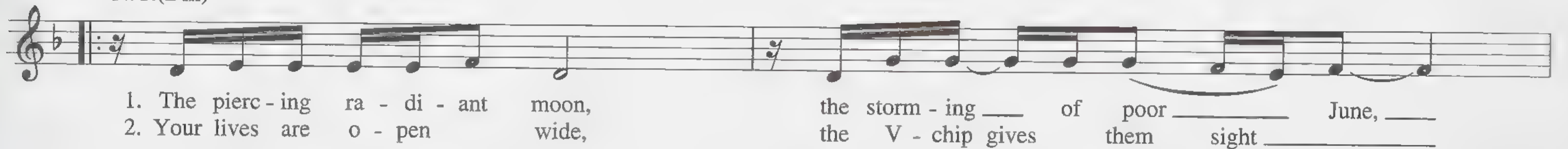
## Verse

Gtr. 1: w/ Riff A, 1 1/2 times

Gtr. 2: w/ Riff C, 2nd time

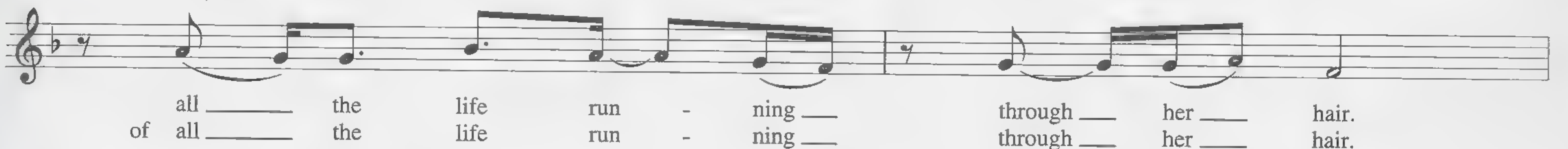
N.C.(Dm)

1. The pierc - ing ra - di - ant moon, the storm - ing of poor June,  
2. Your lives are o - pen wide, the V - chip gives them sight



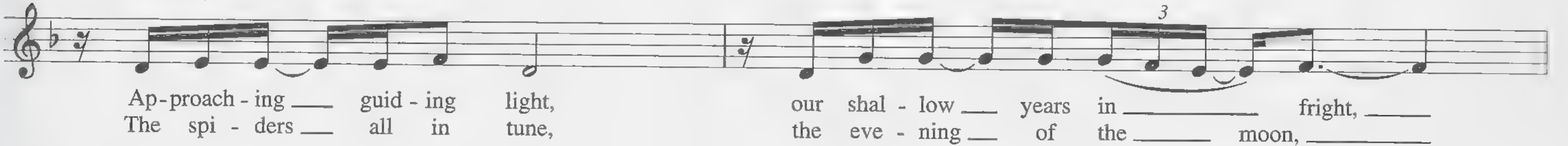
Gtr. 2: w/ Riff B, 2nd time

all the life run - ning through her hair.  
of all the life run - ning through her hair.



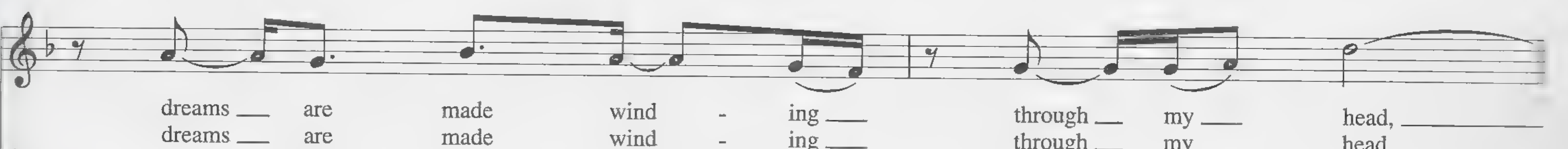
Gtr. 2: w/ Riff C, 2nd time

Ap-proach - ing guid - ing light, our shal - low years in fright,  
The spi - ders all in tune, the eve - ning of the moon,

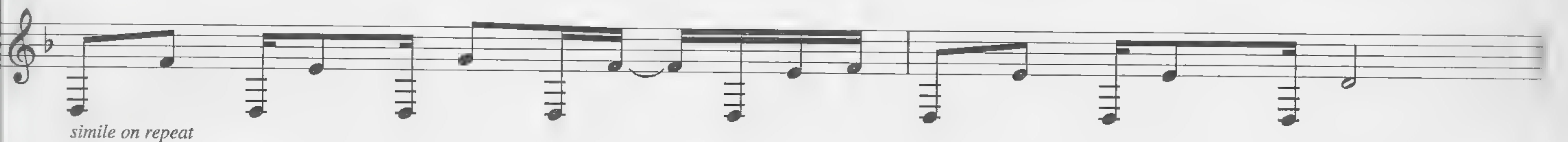


Gtr. 2: w/ Riff B, 2nd time

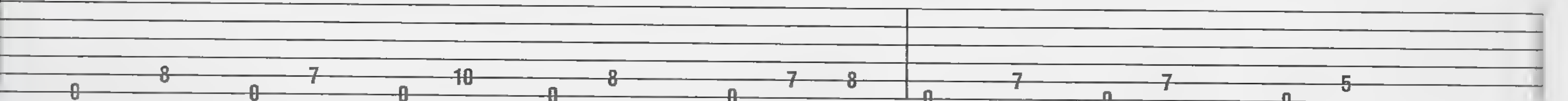
dreams are made wind - ing through my head,  
dreams are made wind - ing through my head,



Gtr. 1



simile on repeat







# Chorus

Gtr. 1 tacet

Gtr. 3 tacet, 3rd time

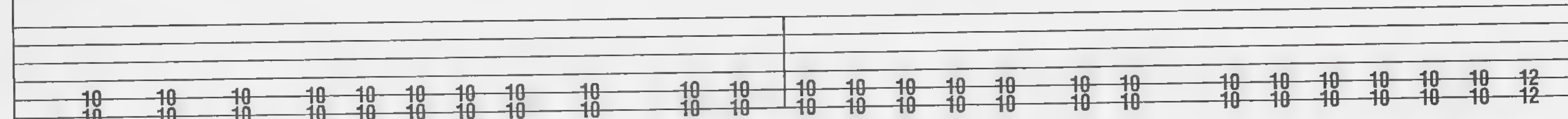
C5

D5



through my \_\_\_\_\_ head. \_\_\_\_\_

Gtr. 2 (dist.)



N.C.(Dm)



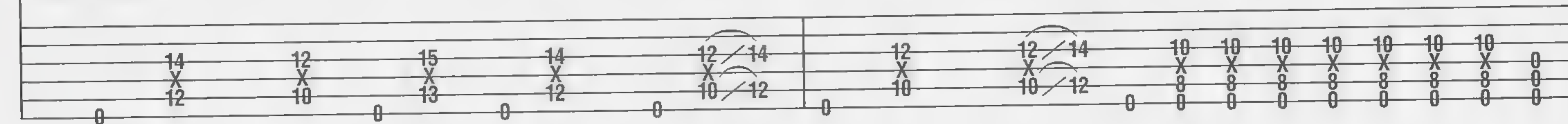
Be - fore .

Riff B



End Riff B

\* *mp* let ring



\* *f* , 3rd time

To Coda

C5

Bb5

A5



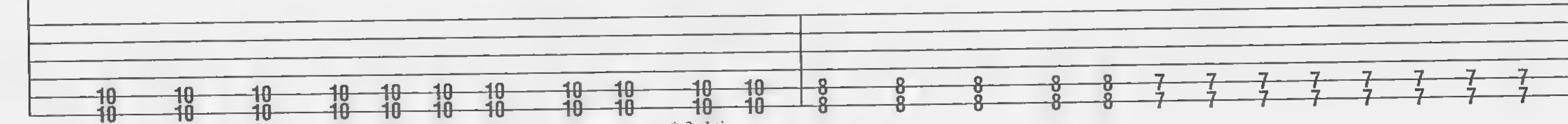
you know,  
\* you know.

a - wake. .

Rhy. Fig. 1



End Rhy. Fig. 1



\* 3rd time

1.

## Interlude

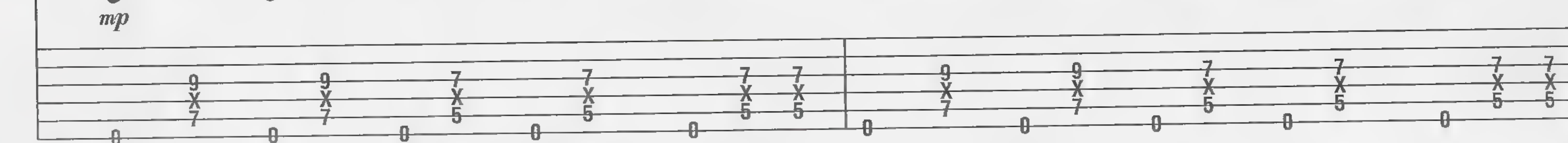
N.C.(Dm)



Riff C



End Riff C





**Guitar Solo**  
N.C.(D5)

Gr. 3 (dist.)

*f*

P.M.

The musical score is for guitar, indicated by the 'Gr. 3 (dist.)' label. It features a treble clef staff with a melody and a bass staff with a rhythm line. The melody is in G major, starting on G4 and moving up stepwise to D5. The rhythm line is in 4/4 time, with a pattern of eighth notes in the first half and quarter notes in the second half. The dynamic marking *f* (forte) is present, and the piece is marked 'P.M.' (Preliminary Movement). The score is divided into two systems by a dashed line.



D5 Eb5 Gb5

Through my head. \_

*f*  
P.M. ---

19 19 19 19 19 19 19 19 20 20 20 20 18 18 18 18  
17 17 17 17 17 17 17 17 18 18 18 18 16 16 16 16

0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4

⊕ Coda

Gtr. 2: w/ Riff B  
N.C.(Dm)

Gtr. 2: w/ Rhy. Fig. 1  
C5

Be - fore \_\_\_\_\_ you know \_

Interlude

Gtr. 2: w/ Riff C, 2 times  
N.C.(Dm)

Bb5 A5

\_ I will \_ be wait - ing all \_ a - wake. \_

Outro

N.C.(Dm)

Dreams \_ are made wind - ing through \_ her hair.

Gtr. 2

let ring \_

10 9 (9) 12 10 9 10 9 10 7 7 7 7  
X X X X X X X X X X X X X  
8 7 0 8 7 8 7 8 5 5 5 5  
0 0 0 0 0 0 0 0 0 0 0 0

Dreams \_ are made wind - ing through \_ her hair.

let ring \_

14 12 15 14 12 14 10  
X X X X X X X  
12 10 13 12 10 12 8  
0 0 0 0 0 0 0



# Ddevil

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

## Intro

Fast Shuffle ♩ = 195 (♩ = ♩)

(bass & drums) 8

Gtr. 1 (dist.)

\* fdbk. *mf*

G5

*f*

T  
A  
B

5

Gtr. 2 (dist.)

8

T  
A  
B

\* vol. swell

Gtrs. 1 & 2

Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5

Rhy. Fig. 1

3

6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5

Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5    Ab5 F#5G5

End Rhy. Fig. 1

3

6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5    6 4 5 5 6 6 4 5 5

## Verse

N.C.

1. Pla - gia - rized ex - ist - ence ex - ist a - mong the writ - ers of the word.  
2. Stu - pid peo - ple do stu - pid things. Smart peo - ple out - smart each oth - er  
3. My blue moon riv - ets in ex - its, fore - warned cus - tom - ar - y spir - its.

Riff A

P.M.

End Riff A

P.M.

7 8 7 8 7 8 7 8    7 8 7 8 7 8 7 8    7 8 7 8 7 8 7 8    7 8 7 8 7 8 7 8



Gtrs. 1 & 2: w/ Riff A

Shake your spear at Shake - speare. Shake your spear at Shake - speare.  
then them - selves, then them - selves. Then them - selves, then them - selves.  
By my - self, by my - self. By my - self, by my - self.

Chorus

G5 F#5 Ab5 G5 Ab5 F#5 G5 Ab5 F#5 G5 Ab5 G5  
1. Loud and nois - y, strong re - frig - er - a - tors.  
2., 3. Take me down there, pho - to - graph - ic re - lapse.

Gtrs. 1 & 2

5 4 6 5 6 4 5 5 6 6 4 5 5 6 5

Ab5 F#5 G5 Ab5 F#5 G5 Ab5 G5 1. Ab5 F#5 G5 Ab5 F#5 G5 Ab5 G5  
Gain - ing in - de - pen - dence, the gain - ing in - de - pen - dence.  
Peo - ple feed - ing fren - zy, the

To Coda ⊕

2.

Ab5 F#5 G5 Ab5 F#5 G5

Gtr. 3 tacet, 2nd time  
Ab5 G5

Bridge  
N.C.

G5

dev - il is so love - ly.

The

Gtr. 3 (slight dist.)

mf 5 6 4 5 5 6 6 4 5

Gtrs. 1 & 2

6 4 5 5 6 6 4 5 5 6 5



Ab5 F#5 G5      Ab5 F#5 G5      N.C.      G5      Ab5 F#5 G5      Ab5 F#5 G5

dev - il is so love - ly.      The dev - il is so love - ly.

5      6 4 5 5 6 6 4 5      5

6 4 5 5 6 6 4 5      5      6 4 5 5 6 6 4 5

N.C.      G5 Ab5F#5 G5      N.C.      G5 Ab5F#5 G5      N.C.

So love - ly,      so love - ly.

6 4 5      5      6 4 5      5      6 4 5 5 6 4 5 6      6 4 5 6 6 4 5

5 6 4 5      5 6 4 5      8

# ⊕ Coda

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5

Take me down there,      pho - to - graph - ic re - lapse.

Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5      Ab5 F#5 G5

Peo - ple feed - ing fren - zy.      The dev - il is so love - ly.



Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan



**Intro**  
**Moderately Fast** ♩ = 152

F  
\* Gtrs. 1 (slight dist.) & 2 (dist.)

\* composite arrangement

[illegible]

## Verse

Gtr. 1 tacet  
N.C.

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 Gb5 D5 N.C.

1. The phoe - nix he  
2. Mak-ing a de - cis - sion of death

Gtr. 2 Riff A



\_\_\_\_\_ helped \_\_\_\_\_ cre - ate, \_\_\_\_\_  
 — while ev-'ry-one a-round you pled. — Now you fly in peace I hope, my friend.

End Riff A

3 1 0 3 3 1 0 0 4 4 0 3 1 0 3 3 1 1 1 0 3 1 0 3 3 1 0 0 4 4 0

Gtr. 2: w/ Riff A, 2 times

out \_\_\_\_\_ of \_\_\_\_\_ con - trol \_\_\_\_\_ boy \_\_\_\_\_ with - out a \_\_\_\_\_  
 A man can't a-void do-in' what he's meant to do when he's meant to do it,

dad, \_\_\_\_\_ shot the gun that \_\_\_\_\_  
 e - ven if he does - n't real - ly want to. My mem-o-ries are of fun —

\_\_\_\_\_ start - ed and my friend - ship, of life \_\_\_\_\_  
 weak-ness with-in the strength of youth. For

while \_\_\_\_\_ I \_\_\_\_\_ drove him \_\_\_\_\_ with a \_\_\_\_\_ for - ty \_\_\_\_\_  
 rea - sons un - de - fined, rea - sons un - de - fined,

3 1 0 3 3 1 1 1 0 3 1 0 3 3 1 0 0 4 4 0

\_\_\_\_\_ five. \_\_\_\_\_  
 rea - sons un - de - fined, rea - sons un - de - fined.

3 1 0 3 3 1 1 1 0 3 1 0 3 3 1 0 0 4 4 4 0 0 0 3 5 5 5 5

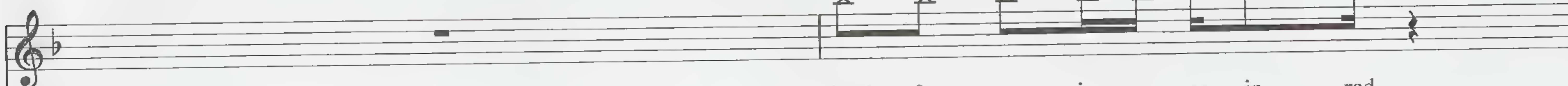


# Chorus

F5 Eb5 D5 F5

Eb5 D5

F5 Eb5 D5 F5 Eb5 D5

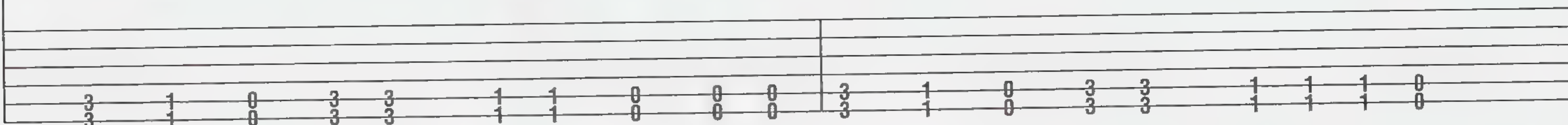


Friends for years, im - ag - es in red,

Gtrs.  
1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1



Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

F5 Eb5 D5 F5 Eb5 D5

F5 Eb5 D5 F5 Eb5 D5

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5



blew off his own moth-er-fuck-in' head.

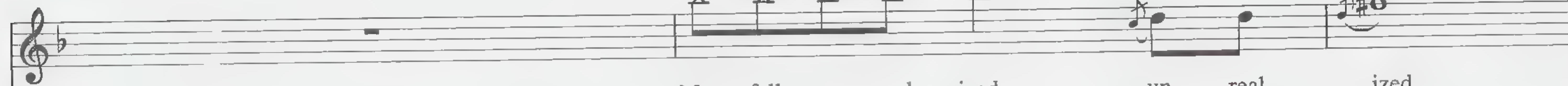
Con-fi-dence, death, in-se-cur-i - ty.

F5 Eb5 D5 F5 Eb5 D5

1.

F5 Eb5 D5 F5 Eb5 D5

Gtr. 1 tacet  
N.C.

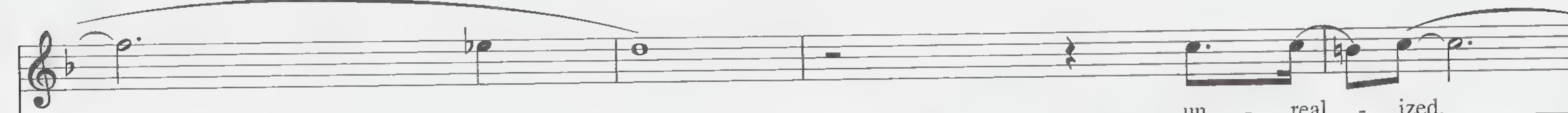
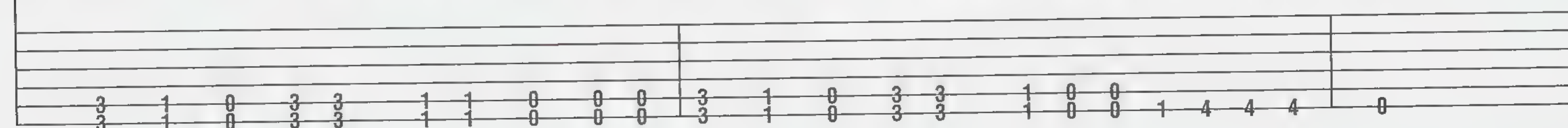
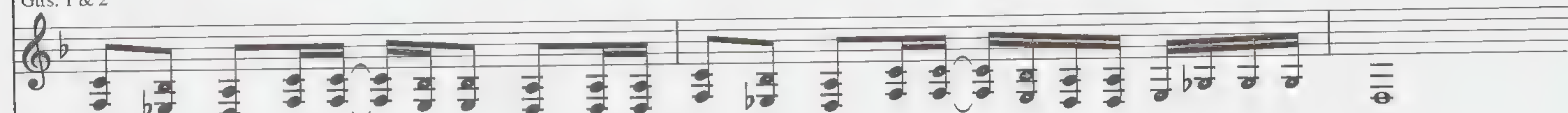


Men fall un - real - ized,

un - real - ized,

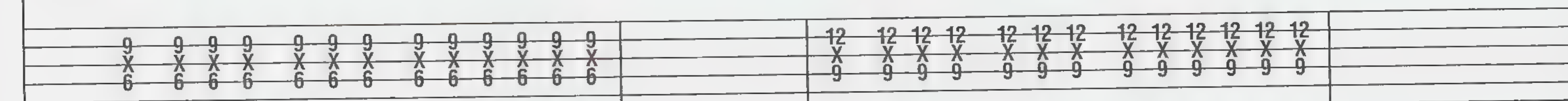
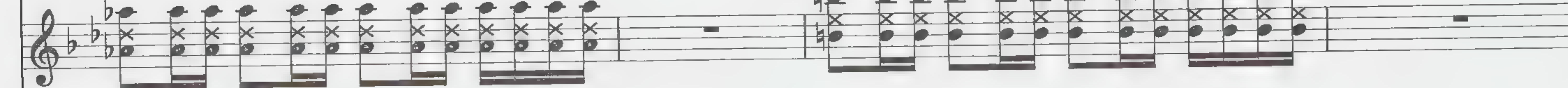
Gtrs. 1 & 2

Gtr. 2

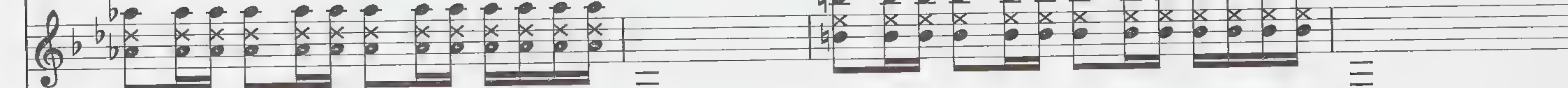


un - real - ized.

Gtr. 1



Gtr. 2





Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in F major, and the voice part is in F major. The score includes a key signature change to F minor (Fm) and a time signature change to 7/8. The guitar part features a complex rhythm with many eighth and sixteenth notes, and the voice part features a simple melody. The score is divided into two systems, each with a guitar and voice part. The guitar part is written in F major, and the voice part is written in F major. The score includes a key signature change to F minor (Fm) and a time signature change to 7/8. The guitar part features a complex rhythm with many eighth and sixteenth notes, and the voice part features a simple melody.

2.

Bridge

F5 Eb5 D5 F5 Eb5 D5 Gb5 D5 N.C. D5 N.C.

Men fall un - real - ized. Don't you real - ize

Rhy. Fig. 2

P.M. P.M.

3 1 0 3 3 1 0 0 4 4 0 0 0 0

3 1 0 3 3 1 0 0 4 4 0 0 0 0

D5 N.C. D5 Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times N.C.

e - vil lives in the moth - er - fuck - ing skin? Don't you

P.M. End Rhy. Fig. 2



D5 N.C. D5 N.C. D5

real - ize that e - vil lives in the moth-er-fuck-ing skin?

N.C. D5 N.C.

Don't you real - ize that

Gtr. 3 (dist.)

*f* 8va loco P.H. P.H. P.M. P.H. P.M. P.H.

D5 N.C. D5

e - vil lives in the moth-er-fuck-ing skin?

8va loco P.M. P.M. P.H. P.M. P.H. P.M. P.M.

12

D5

Gtrs. 1 & 2 P.M.

Don't you \_\_\_\_\_ real - ize \_\_\_\_\_ that

Gtr. 3

10 10







[illegible][illegible][illegible]

Gr. 1: w/ Rhy. Fig. 2

D5 N.C. D5 N.C. N.C.

Don't you \_\_\_\_\_ , real \_ ize \_\_\_\_\_

*loco*

The musical score is for a guitar piece. The top staff is a treble clef with a key signature of one flat (Bb). The melody consists of two phrases. The first phrase starts with a quarter note D5 (labeled 'D5'), followed by a dotted quarter note G4 (labeled 'N.C.'), and a half note F4. The second phrase starts with a quarter note D5 (labeled 'D5'), followed by a dotted quarter note G4 (labeled 'N.C.'), and a half note F4. The lyrics 'Don't you' are under the first phrase, and 'real \_ ize' are under the second phrase. Below the melody is a fretboard diagram for the first six frets. It shows the fret numbers for each fret: 10, 11, 11, 10, 10, 10, 10, 7, 7, 7, 7, 6, 6, 6, 7, 7, 10, 10, 10, 10, 11, 11, 11, 10, 10. The fret numbers are written in a stylized font, with some numbers having a slash and a smaller number below them, indicating a specific fretting technique or a change in the fretting hand.



D5 N.C. D5

e - vil \_\_\_\_\_ lives in the moth - er - fuck - ing skin?

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains the lyrics "e - vil" followed by a long horizontal line, and then "lives in the moth - er - fuck - ing skin?". The middle staff is a guitar line in treble clef with a key signature of one flat, featuring a series of eighth-note chords. The bottom staff shows fret numbers for the guitar: 11/10, 11/10, 11/10, 11/10, 14/13, 14/13, 14/13, 14/13, 13/12, 13/12, 13/12, 13/12, 11/10, 11/10, 10/9, 10/9, 10/9, 10/9, 7/6, 7/6, 7/6, 6/5, 6/5, 6/5.

Don't you — real - ize that

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics "Don't you — real - ize that". The middle staff is a guitar line in treble clef with a key signature of one flat, featuring a series of eighth-note chords. The bottom staff shows fret numbers for the guitar: 11/12, 12/12, 12/12, 12/11, 11/11, 11/11, 11/8, 8/8, 8/8, 8/7, 7/7, 7/7, 7/8, 8/8, 8/8, 8/11, 11/11, 11/11, 11/12, 12/11, 11/11, 11/11.

e - vil lives in the moth - er - fuck - ing skin?

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat, containing the lyrics "e - vil lives in the moth - er - fuck - ing skin?". The middle staff is a guitar line in treble clef with a key signature of one flat, featuring a series of eighth-note chords. The bottom staff shows fret numbers for the guitar: 11/12, 12/12, 12/12, 12/15, 15/15, 15/15, 15/14, 14/14, 14/14, 14/12, 12/12, 12/12, 12/11, 11/11, 11/11, 11/8, 8/8, 8/8, 8/7, 7/7, 7/7, 7/7, 7/7, X, X.

8va. 8va.

The fourth system of music consists of two staves. The top staff is a guitar line in treble clef with a key signature of one flat, featuring a series of eighth-note chords. The bottom staff shows fret numbers for the guitar: 14/15, 15/15, 15/15, 15/14, 14/14, 14/14, 14/11, 11/11, 11/11, 11/10, 10/10, 10/10, 10/11, 11/11, 11/11, 11/14, 14/14, 14/14, 14/15, 15/14, 14/14, 14/14.



8va

14/15 15 15 15/18 18 18 18/17 17 17 17/15 15 15 15/14 14 14 14/11 11 11 11/10 10 10 10

### Free Time

Gtr. 2 tacet  
N.C.

Shouted: Why the fuck did you take him away from us, you motherfucker?

### Outro

A Tempo

F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5 F5 Eb5 D5

Fuck - er! Fuck - er!

Gtrs. 1 & 2

Fuck - er! Fuck - er!

Fuck - er! Fuck - er!

Fuck - er! Fuck - er!



# War?

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = C

Intro

Fast ♩ = 200

N.C.

Gtr. 1 (dist.)

The first system of the Intro features a guitar line in 4/4 time with a key signature of one flat. The guitar line starts with a melodic phrase, followed by a series of power chords and a final melodic phrase. The TAB below shows the fretting for each string, with 'X' indicating a power chord and '0' indicating an open string. The first system of TAB is as follows:

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| 8 | 7 | 8 | 7 | 8 | X | X |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 |

The second system of the Intro continues the guitar line with a melodic phrase, followed by a series of power chords and a final melodic phrase. The TAB below shows the fretting for each string, with 'X' indicating a power chord and '0' indicating an open string. The second system of TAB is as follows:

|   |   |   |   |    |   |    |   |   |   |   |   |   |   |   |   |
|---|---|---|---|----|---|----|---|---|---|---|---|---|---|---|---|
| 8 | 7 | 8 | 7 | 12 | 7 | 12 | 7 | 8 | 7 | 8 | 7 | X | X | X | X |
| 0 | 0 | 0 | 0 | 0  | 0 | 0  | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

The third system of the Intro features a guitar line in 4/4 time with a key signature of one flat. The guitar line starts with a melodic phrase, followed by a series of power chords and a final melodic phrase. The TAB below shows the fretting for each string, with 'X' indicating a power chord and '0' indicating an open string. The third system of TAB is as follows:

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

The fourth system of the Intro features a guitar line in 4/4 time with a key signature of one flat. The guitar line starts with a melodic phrase, followed by a series of power chords and a final melodic phrase. The TAB below shows the fretting for each string, with 'X' indicating a power chord and '0' indicating an open string. The fourth system of TAB is as follows:

|   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|
| 0 | 0 | 6 | 6 | 0 | 0 | 6 | 0 |
| 0 | 0 | 6 | 6 | 0 | 0 | 6 | 0 |

The fifth system of the Intro features a guitar line in 4/4 time with a key signature of one flat. The guitar line starts with a melodic phrase, followed by a series of power chords and a final melodic phrase. The TAB below shows the fretting for each string, with 'X' indicating a power chord and '0' indicating an open string. The fifth system of TAB is as follows:

|    |    |   |   |   |   |    |    |   |   |   |   |   |   |   |   |   |   |
|----|----|---|---|---|---|----|----|---|---|---|---|---|---|---|---|---|---|
| 10 | 10 | 0 | 0 | 6 | 0 | 11 | 11 | 0 | 0 | 6 | 0 | 0 | 6 | 0 | 0 | 6 | 0 |
| 0  | 0  | 0 | 0 | 0 | 0 | 0  | 0  | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |



Verse  
Half-Time Feel

Bb5 D5 Ab5 D5 Ab5 D5 Eb5 D5 Eb5 D5

1. Dark is the light,

End Rhy. Fig. 1 Rhy. Fig. 2

P.M. - - - - -

10 10 11 11

0 0 0 0 0 0 6 0 0 0 0 6 0 0 0 6 0 1 0 1 0

the man you fight with all your prayers, in - can - ta -

End Rhy. Fig. 2

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

1 0 1 0 1 0 1 0 5 0 5 0

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 G5 D5

tions. Run-nin' a - way, a triv-i - al day of judge - ment and de - liv - er -

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 G5 D5

ance. To whom was sold this boun-ty soul? A gen - tile or a priest?

Gtrs. 1 & 2

End Half-Time Feel

D5

Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

Who vic-tored o - ver the Sel - juks when the ho - ly land was tak - en? -



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We \_\_\_\_ will fight the heath-ens, we \_\_\_\_ will fight the heath-ens.

Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We \_\_\_\_ will fight the heath-ens, we \_\_\_\_ will fight the heath-ens.

## Verse

Eb5 D5 Eb5 D5 Eb5 D5 G5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 G5 D5 G5 D5

2. Was it the rich-es of the land? Pow-ers of bright dark-ness

Gtrs. 1 & 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

1 0 1 0 1 0 3/5 3/5 1 0 1 0 1 0 5 0 5 0

Eb5 D5 Eb5 D5 Eb5 D5 G5 Eb5 D5 Eb5 D5 End Half-Time Feel

that led the no-ble to the East to fight the heath-ens. \_\_\_\_

P.M. - - - -

1 0 1 0 1 0 3/5 3/5 0 0 1 0 1 0 X X X X X X X X X X X X X X X X

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We \_\_\_\_ will fight the heath-ens, we \_\_\_\_ will fight the heath-ens.

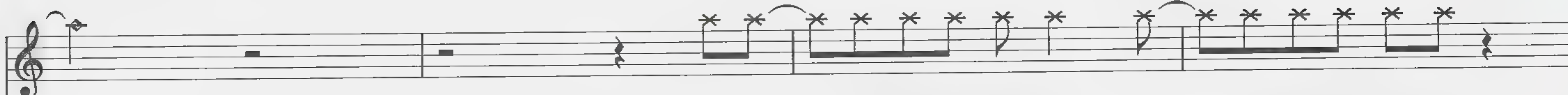
Ab5 D5Ab5D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

We \_\_\_\_ will fight the heath-ens, we \_\_\_\_ will fight the heath-ens. \_\_\_\_



# Half-Time Feel

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5



Now we \_\_\_\_ will fight the heath-ens, we \_\_\_\_ will fight the heath-ens.

Gtrs. 1 & 2

Rhy. Fig. 3



End Half-Time Feel

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 F#5 D5 Ab5 D5



Now we \_\_\_\_ will fight the heath-ens, we \_\_\_\_ will fight the heath-ens.

End Rhy. Fig. 3



## Interlude

Gtrs. 1 & 2 tacet

N.C.

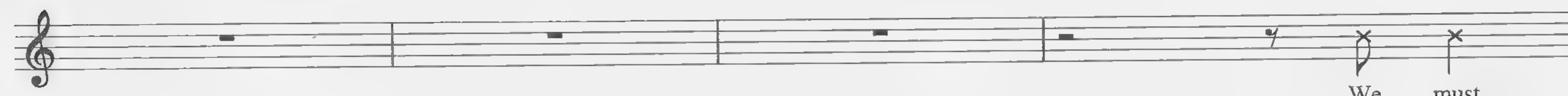
Gtr. 3  
(dist.)

Riff A

End Riff A



Gtr. 3: w/ Riff A



We must

## Bridge

N.C.



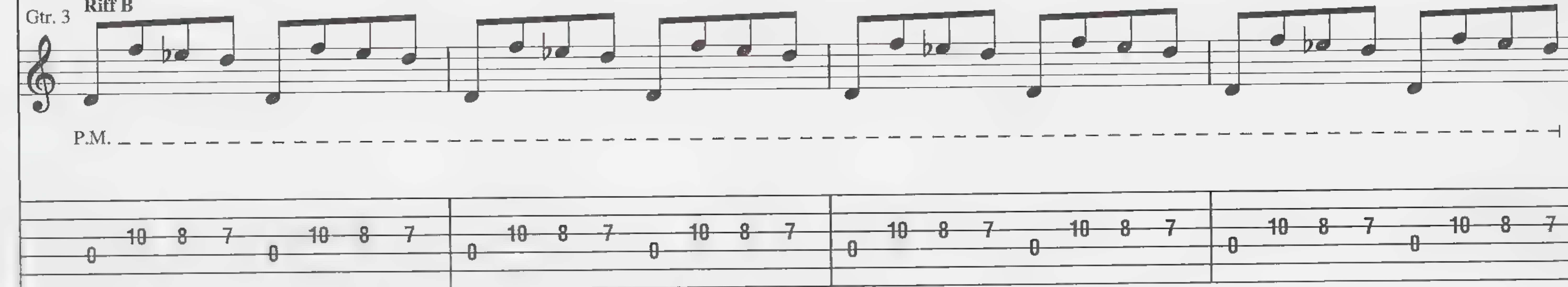
call up - on our \_ bright dark - ness. \_

Be -

Gtr. 3

Riff B

End Riff B





Gtr. 3: w/ Riff B, 2 times

liefs, they're the bul - lets of the wick - ed. \_\_\_\_\_

One was writ - ten on \_\_\_\_\_ the sword, \_\_\_\_\_ for you must

en - ter a room to des - troy, des-troy, des - troy. Now

Gtr. 3  
P.M. \_\_\_\_\_

0 10 8 7 0 10 8 7 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9

in - ter - na - tion - al se - cu - ri - ty, the call of the right - eous man,

P.M. \_\_\_\_\_

0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9

needs a rea - son \_\_\_\_\_ to kill a man. His - to - ry teach-es us so. The

P.M. \_\_\_\_\_ P.M. \_\_\_\_\_ P.M. \_\_\_\_\_

0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9 0 6 7 10 0 6 7 9



rea-son he must at - tain \_\_\_\_\_ must be ap - proved by his God. His

**Riff C** End Riff C

P.M. \_\_\_\_\_

0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9 0 6 7 9

Gtr. 3: w/ Riff C

child, par - ti - san broth - er of war. \_\_\_\_\_ Of \_\_\_\_\_

Gtr. 3: w/ Riff B, 2 times

war, \_\_\_\_\_ we don't speak an - y - more. \_ Of war, \_\_\_\_\_ we don't speak an - y - more. \_ Of war, \_

Gtrs. 1 & 2: w/ Rhy. Fill 1 D5

\_\_\_\_\_ we don't speak an - y - more. \_ Of war, \_\_\_\_\_ we don't speak an - y - more. \_\_\_\_\_

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

\_\_\_\_\_ We \_\_\_\_\_ will fight the heath-ens, we \_\_\_\_\_ will fight the heath-ens.

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 Ab5 D5

\_\_\_\_\_ We \_\_\_\_\_ will fight the heath-ens, we \_\_\_\_\_ will fight the heath-ens. \_\_\_\_\_

### Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 F5 D5 Ab5 D5 Ab5 D5

\_\_\_\_\_ Now we will fight the heath-ens, we will fight the heath-ens.

Ab5 D5 Ab5 D5 Bb5 D5 Ab5 D5 Ab5 D5 F#5 D5 Ab5 D5

\_\_\_\_\_ Now we will fight the heath-ens, we will fight the heath-ens.



# Mind

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

Intro

Moderately Fast Rock ♩ = 148

(bass) 15 Gtr. 1 (slight dist.) \* D7sus4 D7 D7sus4

*mp* let ring - - - *dim.* let ring - - -

1/2 (11)

TAB

10 12 11 10 (11) 10 12

\* Chord symbols reflect implied harmony.

N.C.

Whispered: Oh, ba - by, come close to me. Let me

11 12 10 12 11 12 10 12

1. love you.

1/2 1/4

11 (11) 12 10 (10)

2. feel you. Look at each oth - er.

D7sus4 D7

let ring - - - - 1/2

11 (11) 12 10 (10) 10 12 10 11 (11)







# Half-Time Feel

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

way!

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - -

P.M. - - - - -

0 1 3 0 3 2 1 1 0 1 3 0 3 2 1

0 1 3 0 3 2 1 1 0 1 3 0 3 2 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Well, now.

Verse

N.C.

1. Mu - tu - al - ly, men - tal - ly mo - lest - ed chil - dren of a

Gtr. 1

mf

12 12 12 12

Mo - ther.

8va

P.H.

12 12 12 12

pitch: F#

Mu - tu - al - ly, men - tal - ly mo - lest - ed chil - dren of

loco

12 12 12 12



Sin. \_\_\_\_\_ Whoa, no. The

hold bend  
let ring  
1/2

13 10 13 10 13 10 13 10 13

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5

ev - er so pop - u - lar beat - ing that took you \_\_\_\_\_ un - der.

Whoa, no. The ev - er so pop - u - lar

beat - ing that broke your skin.

# End Half-Time Feel

D5 F5 E5 Eb5

# Chorus

D5 F5 D5 Ab5 D5 F5 D5 Ab5

Free think - ers are dan - ger - ous. \*Scream: Blame!

Gtrs. 1 & 2 Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

P.M. \_\_\_\_\_

\* next 2 meas.

D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5

Hate! \_\_\_\_\_

For



D5 F5 D5 Ab5 D5 F5 D5 Ab5

Interlude  
A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5

play 4 times

Fate's. *Scream: Seed!* \_\_\_\_\_

End Rhy. Fig. 2

P.M. \_\_\_\_\_

F5 E5 D5 F5 E5 D5 D5 F5 E5 D5 F5 E5 D5

play 3 times

Go a - way! Go a -

P.M. \_\_\_\_\_

# Interlude

## Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

way!

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

2. Well, you

# Verse

## N.C.

need \_\_\_\_\_ the ones you love, \_\_\_\_\_ love the ones \_\_\_\_\_ that \_\_\_\_\_ you \_\_\_\_\_

Gtr. 1

*mf*

12 12 12 12 12 12



3

need. Need the

12 12 12 12 12 12

ones you love — and love the ones you — bleed.

12 12 12 12 12 10 12 10 12 10 12 10

12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10 12 10

# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 3/4 times

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Lives re - ar - ranged and lives in my range. Can you



D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

see?

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

Lives re - ar - ranged and lives in my range. Can you see?

**End Half-Time Feel**  
Gtrs. 1 & 2: w/ Rhy. Fill 1

D5 Eb5 F5 D5 F5 E5 Eb5 D5 Eb5 F5 D5 F5 E5 Eb5

**Chorus**  
Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5

Free think-ers are dan-ger-ous. *Scream:* Blame! \_\_\_\_\_ Hate! \_\_\_\_\_

D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5 D5 F5 D5 Ab5

For Fate's. *Scream:* Seed! \_\_\_\_\_

**Interlude**  
A5 G#5A5 G#5A5 G#5A5 G#5A5 A5 G#5A5 G#5A5 G#5A5 G#5A5 N.C.

play 7 times

Gtr. 1

P.M.

P.M.

grad. rit



**A Tempo**

A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 8 times

A5 G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

Scream: Die! Die! Die!

G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

Die! Gon-na let you moth-er fuck-ers \_ die! Gon-na let you moth-er fuck-ers \_ die! Gon-na

G#5 A5 G#5 A5 G#5 A5 G#5 A5

G#5 A5 G#5 A5 G#5 A5 G#5 A5

let you moth - er fuck - ers \_ die! Gon - na let you moth - er fuck - ers

**Free Time**

D5

Gtr. 2 tacet

die! \_\_\_\_\_

Gtrs. 1 & 2

Gtr. 1

P.M. *mp* w/ clean tone

**Outro**

D7(no3rd)

N.C.

play 3 times

D7(no3rd)

Segue To "Peephole"

Whispered: Look at each oth-er.



# Peephole

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

## Intro

Slow Rock ♩ = 78

(sound effects) 30 sec. \* Gm Riff A Gm/C# Gm/D Gm/A Gm/C# Gm/D End Riff A

mp let ring throughout

T  
A  
B

\* Chord symbols reflect implied harmony.

## Verse

Gtr. 1 tacet  
Gm

1. When your stars are baked \_\_\_\_\_ and your riv - ers fly, \_\_\_\_\_ do you ev - er be -  
2. When your moon is fake \_\_\_\_\_ and your mer - maids cry, \_\_\_\_\_ do you ev - er be -

\* Gtr. 2 (dist.) Rhy. Fig. 1

mf simile on repeat

\* doubled throughout

F#5

A5

D5

- lieve you were stuck in the  
- lieve you were stuck in the

Sky?  
Sky?

End Rhy. Fig. 1

Rhy. Fig. 2

End Rhy. Fig. 2

f

Gtr. 2: w/ Rhy. Fig. 1  
Gm

Gtr. 2: w/ Rhy. Fig. 2  
F#5 A5

When your cas - tle breaks \_ and your feet are dry, \_  
When your tun - nel fades \_ and your guide is shy, \_

do you ev - er be - lieve you were stuck in the Sky?



\* G5

\* Chord symbols reflect overall tonality.

let ring \_ \_ \_ \_ \_ \_ \_ \_ \_ \_

Gtr. 1 tacet  
G5

**Rhy. Fig. 3**

ev - er get stuck in the sky. Don't ev - er get stuck in the sky \_\_\_\_\_ when you're



1.

Interlude

Gtr. 1: w/ Riff A, 2 times

E♭5 D5 Gm Gm/C# Gm/D Gm/A

high. \_\_\_\_\_

End Rhy. Fig. 3

Gtr. 2 tacet

Gm/C#

Gm/D

Gm

Gm/C#

Gm/D

Gm/A

Gm/C#

Gm/D

Mm. \_\_\_\_\_

2.

Gtr. 2: w/ Rhy. Fig. 3, last meas.

Gtr. 2: w/ Rhy. Fig. 3

E♭5 D5 G5 C#5 D5 A5

high. \_\_\_\_\_ Don't you ev - er get stuck in the sky. Don't you

C#5 D5 G5 C#5 D5 F5 E♭5 D5

ev - er get stuck in the sky. Don't ev - er get stuck in the sky \_\_\_\_\_ when you're high. \_\_\_\_\_

Interlude

Gtr. 2 tacet

G5

F5 E♭5

Whispered: High.

Gtr. 2

Gtr. 1

P.M. \_\_\_\_\_

mf let ring \_\_\_\_\_ let ring simile

Gtr. 2: w/ Rhy. Fig. 2

F#5

A5

D5

let ring \_\_\_\_\_



## Guitar Solo

Gtr. 2: w/ Rhy. Fig. 3, 2 times, simile

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 2  
 F#5 A5 D5 G5 C#5 D5  
 Gtr. 1 tacet  
 Gtr. 3 (dist.)  
 let ring  
 P.H. P.H. P.H. P.H. P.H. P.H.  
 16 0 16 0 16 0 16 0 16 0 8 10 8 10 8 10 8 10 8 8 8 7 9 7 9 7 9 7 7/14 14

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line is in G major, starting on G4 and ending on G5. The fretboard diagram shows the corresponding fret numbers for each note.

Chords indicated above the staff: C#5, D5, F5, Eb5, D5.

Fretboard diagram (P.H. - Pickups):

| Measure | Fret 1 | Fret 2 | Fret 3 | Fret 4 | Fret 5 | Fret 6 | Fret 7 | Fret 8 | Fret 9 | Fret 10 | Fret 11 | Fret 12 |
|---------|--------|--------|--------|--------|--------|--------|--------|--------|--------|---------|---------|---------|
| 1       | 7      | 9      | 7      | 9      | 7      | 9      | 7      | 7      | 7      | 7       | 6       |         |
| 2       | 6      | 8      | 8      | 10     | 8      | (8)    |        |        |        |         |         |         |
| 3       | 4      | 6      | 6      | 8      | 6      | 6      |        |        |        |         |         |         |

musical score for "The Sound of Silence" by Simon & Garfunkel, specifically a guitar solo. The score is written for guitar and includes a guitar-specific notation system below the staff. The guitar notation includes fret numbers (e.g., 8, 10, 7, 9, 14, 16) and a "P.H." (Pitch Bend) indicator. The score is divided into measures, with some measures containing multiple notes and others containing single notes. The key signature is one flat (Bb). The tempo is marked "Andante". The score is for a guitar solo, as indicated by the "Guitar" label in the top right corner.

[illegible]



# Chorus

Gr. 2: w/ Rhy. Fig. 3, 1st 6 meas.

Gr. 3 tacet

G5

C#5

D5

A5

Don't you ev - er get stuck in the sky. Don't you

C#5

D5

G5

C#5

D5

ev - er get stuck in the sky. Don't you ev - er get stuck in the

A5

C#5

D5

G5

C#5

D5

sky. Don't you ev - er get stuck in the sky. Won't you ev - er get stuck in the

Gr. 2

P.M.

A5

C#5

D5

G5

C#5

D5

sky? Don't you ev - er get stuck in the sky. Don't ev - er get stuck in the

Free Time

A5

C#5

D5

G5

N.C.

sky when you're high, high.

rit.

P.S.

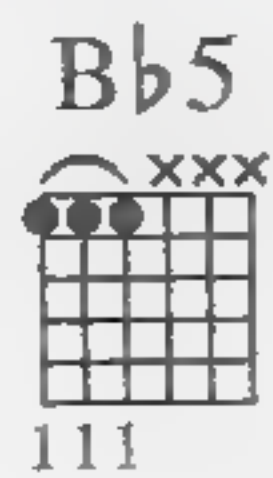
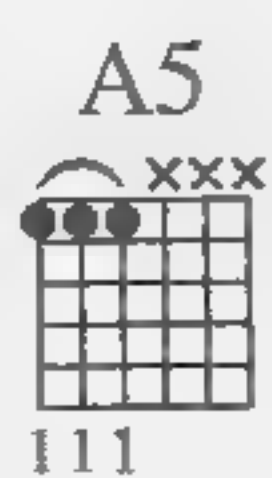
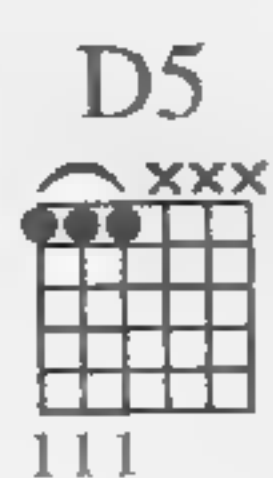


# CUBert

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning;  
Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C



## Intro

Fast Rock ♩ = 192

\* Gtrs. N.C.  
1 & 2 (dist.) 8va

play 4 times G5

*f*

P.M.

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

T  
A  
B

\* composite arrangement

## Verse

play 4 times N.C.

G5

1. Pre - flight de - light,  
2. I want to be

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2 End Rhy. Fig. 2

P.M.

3 4 1 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times  
N.C.

G5

N.C.

G5

de - faced street - lights, a pyr - a - mid mind - fuck.  
fal - len ru - by. Guest vi - bra - tions.

## Chorus

G5

D5

Rhy. Fig. 3A

Don't leave your seats now.  
Don't leave your seats now.

1. Pop - corn  
2., 3. Hu - mans

Rhy. Fig. 3

Gtr. 1

(Gtr. 2 cont. in slash)

P.M.

3 4 1 3 7 7 5

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A5 Bb5 G5 D5 Bb5 C#5 A5 C5 Ab5

End Rhy. Fig. 3A

ev - 'ry - where, canned. Cli - ché peo - ple, or - gans  
 ev - 'ry - where, canned. Cli - ché peo - ple, or - gans

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

G5 D5 A5 Bb5 G5 D5 Bb5 C#5 A5 C5 Ab5

To Coda ⊕

rare. rare. Corn Hu - mans ev - 'ry - where, canned. } Cli - ché peo - ple can - not  
 ev - 'ry - where, canned. }

# Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

G5

dare! \_\_\_\_\_ Dare! Dare! Dare!

# Interlude

## Half-Time Feel

F#5 Rhy. Fig. 4A G5 type2

Gtr. 2

End Rhy. Fig. 4A

Oy! Oy! Dare! Dare!

Gtr. 1 Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

F#5 G5

Oy! Oy!

D.S. al Coda  
 End Half-Time Feel

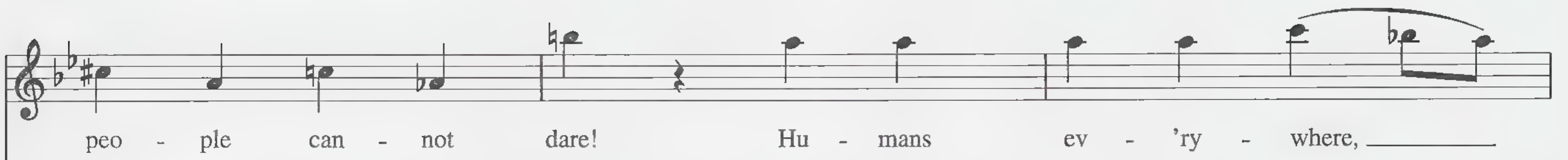


⊕ Coda

C#5 A5 C5 Ab5 G5 D5 A5 Bb5

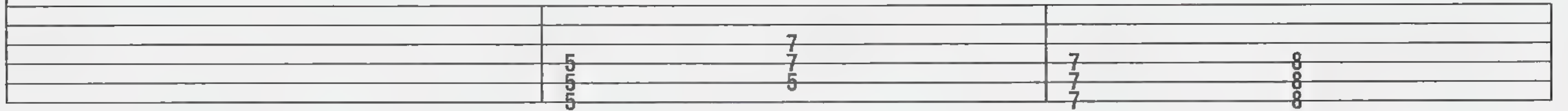
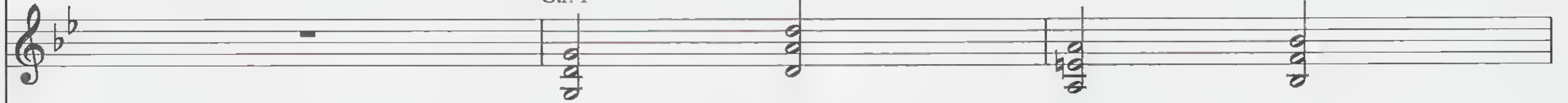
Rhy. Fig. 5A

Gtr. 2



Rhy. Fig. 5

Gtr. 1



G5

D5

Bb5

C#5

A5

C5

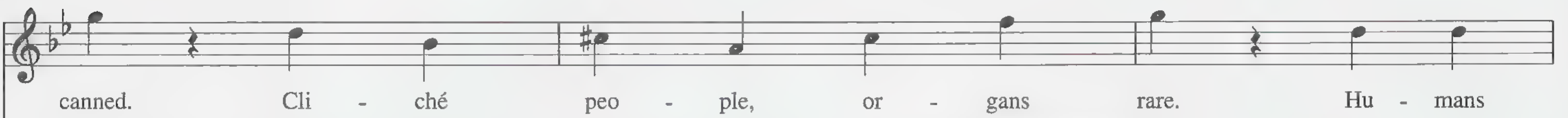
Ab5

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

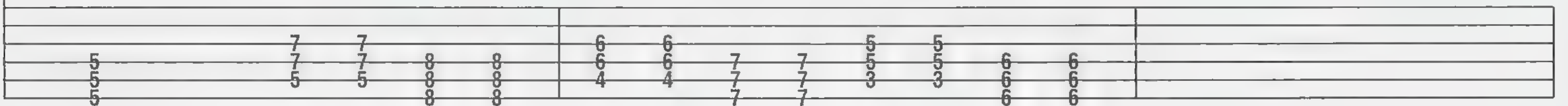
G5

D5

End Rhy. Fig. 5A



End Rhy. Fig. 5



A5

Bb5

G5

D5

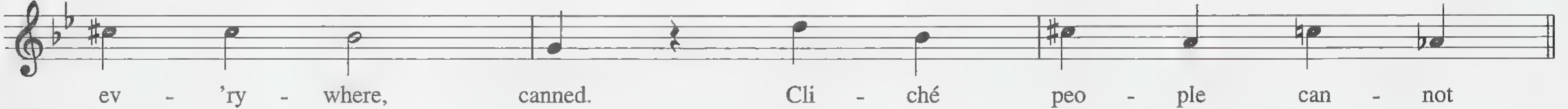
Bb5

C#5

A5

C5

Ab5



Outro

G5

N.C.

G5

N.C.

G5

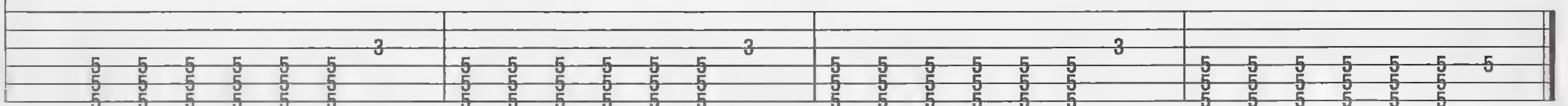
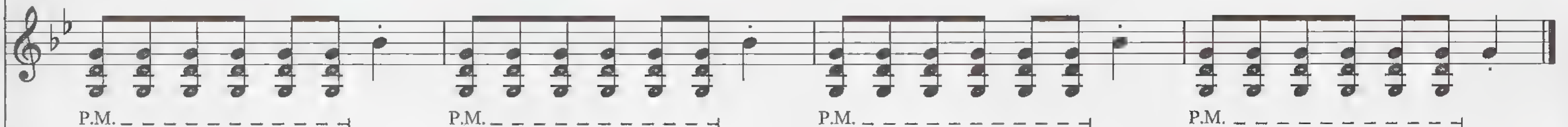
N.C.

G5

N.C.



Gtrs. 1 & 2





# Darts

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

## Intro

Moderate Rock ♩ = 108

Double-Time Feel

Gtrs. 1 & 2  
(dist.)

D5

Rhy. Fig. 1

A<sup>b</sup>5

D<sup>b</sup>5

2nd time, End Double-Time Feel

G5

End Rhy. Fig. 1

## Verse

Gtrs. 1 & 2 tacet

N.C.

## Chorus

Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5

A<sup>b</sup>5

D<sup>b</sup>5

G5



Interlude

N.C.

— thou? —

Gtr. 1

Verse

N.C.

2. Life - threat-en - ing life - styles. A

Riff A

hit - man, a nun, lov - ers.

End Riff A

15ma

P.H.

1/2

pitch: Bb Cb Bb

Gtr. 1: w/ Riff A

Life - threat-en - ing life - styles. A hit - man, a nun,

Chorus

Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5

Ab5

lov - ers. A - rise as did the gods, Nin - ti... A -



End Double-Time Feel

Db5                      G5                      D5                      Ab5                      Db5                      G5

rise as did the gods, Nin-ti... A - rise as did the gods, Nin-ti... and Ish - kur! \_\_\_\_\_

**Interlude**

Gtrs. 1 & 2    D5                      Ab5                      Db5                      G5                      D5                      Ab5

P.M. \_\_\_\_\_

Gtrs. 1 & 2 tacet  
(bass & drums)

Db5                      G5

P.M. \_\_\_\_\_

**Bridge**

**\* Double-Time Feel**

Gtrs. 1 & 2: w/ Rhy. Fig. 1

\* D5                      Ab5                      Db5                      G5                      N.C.                      D5                      Ab5                      Db5                      G5

Dah. \_\_\_\_\_ Clock men, \_ for they will fail! \_\_\_\_\_

\* Drums alternate between **Double-Time Feel** and the original feel every two measures throughout Bridge

N.C.                      Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5                      Ab5                      Db5                      G5

Whispered: Fear not the gods that come from the sky! \_\_\_\_\_

N.C.                      Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5                      Ab5                      Db5                      G5

Long \_ not for the one who've lost \_ their way! \_\_\_\_\_

N.C.                      Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5                      Ab5                      Db5                      G5

Whispered: Long not for the one who've lost \_ their way! \_\_\_\_\_



Gtr. 2 tacet  
N.C.

Gtr. 1

15ma loco 15ma loco 15ma loco 15ma loco 8va loco 8va loco 8va loco 8va loco

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

pitch: E E E E Bb G# Bb G# G G G G

### Chorus

#### Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

D5 Ab5 Db5 G5

rise as did the gods, Nin-ti... A - rise as did the gods, Nin-ti... and

D5 Ab5 Db5 G5

rise as did the gods, Nin-ti... and Ish - kur, Ish - kur, moth - er - fuck - er!

D5 Ab5 Db5 G5

Can you

Gtrs. 1 & 2

P.M. P.M.

Db5 G5 D5 Ab5 Db5

tell me? *Whispered:* I don't know.

11 5 8 11 6 11 11



# P.L.U.C.K

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Drop D Tuning; Down 1 Step:

- ① = D    ④ = C  
② = A    ⑤ = G  
③ = F    ⑥ = C

Intro

Moderately Fast Rock ♩ = 168

N.C. Fill 1

Gtr. 1 (dist.)

mf

P.M.

End Fill 1 play 4 times

Gtr. 1: w/ Fill 1, 4 times N.C.

\* Gtr. 2

mf

2 2 3 3 2 2 2 3 3 2 2 3

\* Bass arr. for gtr.

Gtr. 2 tacet N.C.

play 4 times

1., 2., 3.

Whispered: E-lim-i-na-tion.

Gtr. 3 (dist.)

f

P.M.

2 2 3 3 2 2 2 3 3 2 2 2 3 3 2 2 3 3 0 0 0 0 0 0

4.

N.C. E5 N.C. E5 F5 N.C. E5

\* Scream: Die!

Gtrs. 1 & 3 Rhy. Fig. 1

End Rhy. Fig. 1

P.M.

2 2 3 3 2 2 2 3 3 2 2 2 3 3 2 2 3 3 2

\* next 16 meas.

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 3 times

N.C. E5 N.C. E5 F5 N.C. E5

N.C. E5 N.C. E5 F5 N.C. E5

N.C. E5 N.C. E5 F5

Why?!

N.C. E5

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1st meas., 8 times

N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5

Walk down!

(Walk







Gtrs. 1 & 3: w/ Rhy. Fig. 2, 7 times

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

on - ly so - lu - tion, the armed re - sponse of an en - ti - re na - tion. Rev - o - lu - tion, the

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

on - ly so - lu - tion. We've tak - en all your shit, now it's time \_\_\_\_ for res - ti - tu - tion.

### Verse

Gtr. 1: w/ Riff A, simile  
N.C.

2. Rec - og - ni - tion. Res - to - ra - tion. Re - par - a - tion. \_\_\_\_

Rec - og - ni - tion. Res - to - ra - tion. Re - par - a - tion. \_\_\_\_ (Watch them all \_\_\_\_ fall down!\_

### Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 6 times

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

Rev - o - lu - tion, the on - ly so - lu - tion, the armed re - sponse of an

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

en - ti - re na - tion. Rev - o - lu - tion, the on - ly so - lu - tion. We've

### Bridge Half-Time Feel

E5 D5 E5 D5 Dm E5

tak - en all your shit, now it's time \_\_\_\_ for res - ti - tu - tion. \_\_\_\_

Gtrs. 1 & 3

Rhy. Fill 1

End Rhy. Fill 1

Rhy. Fig. 3

P.M. \_\_\_\_ P.M. \_\_\_\_ P.M. \_\_\_\_

2 2 2 2 2 0 2 0 0 0 0 0 0 3 3 3 5 5 5 0 2 2 2







Gtrs. 1 & 3: w/ Rhy. Fig. 1, 1st meas., 8 times

N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5



down!

(Walk

N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5 N.C. E5 N.C. E5 F5

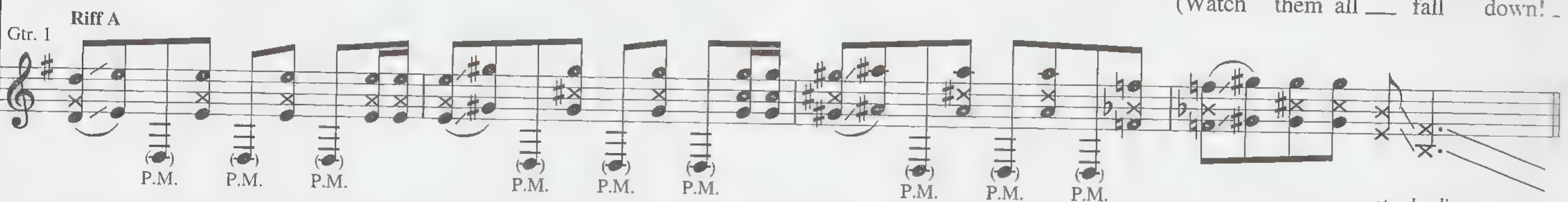


down!

N.C.



(Watch them all — fall down! —

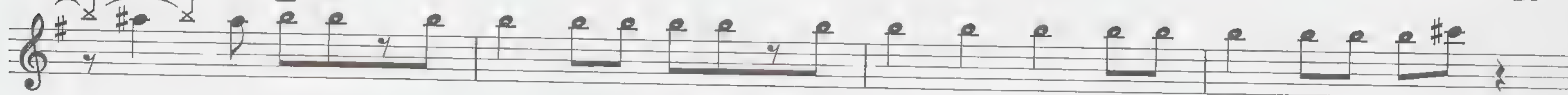


steady gliss.

## Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 2, 7 times

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5



Rev - o - lu - tion, the on - ly so - lu - tion, the armed re - sponse of an en - ti - re na - tion.

D.S. al Coda

Gtrs. 1 & 3: w/ Rhy. Fill 1



Rev - o - lu - tion, the on - ly so - lu - tion. We've tak - en all your shit, now it's time — for res - ti - tu - tion. —

## Coda

G5

F5

E5



All in a sys - tem. (Nev - er want to see you a - round.)

Down.

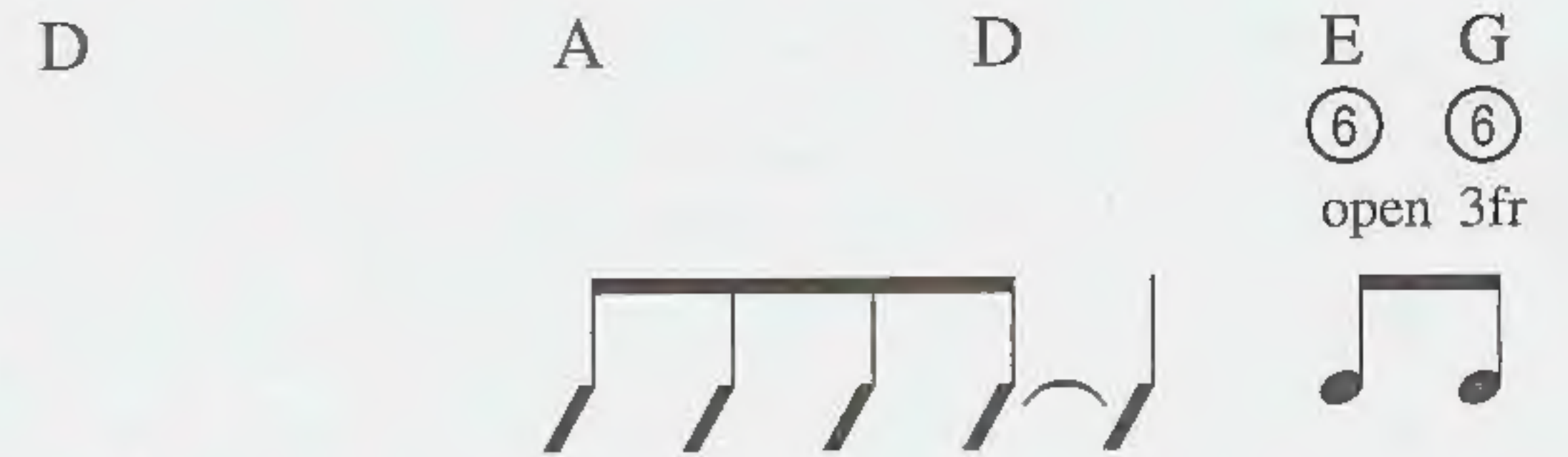
Gtrs. 1 & 3





# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

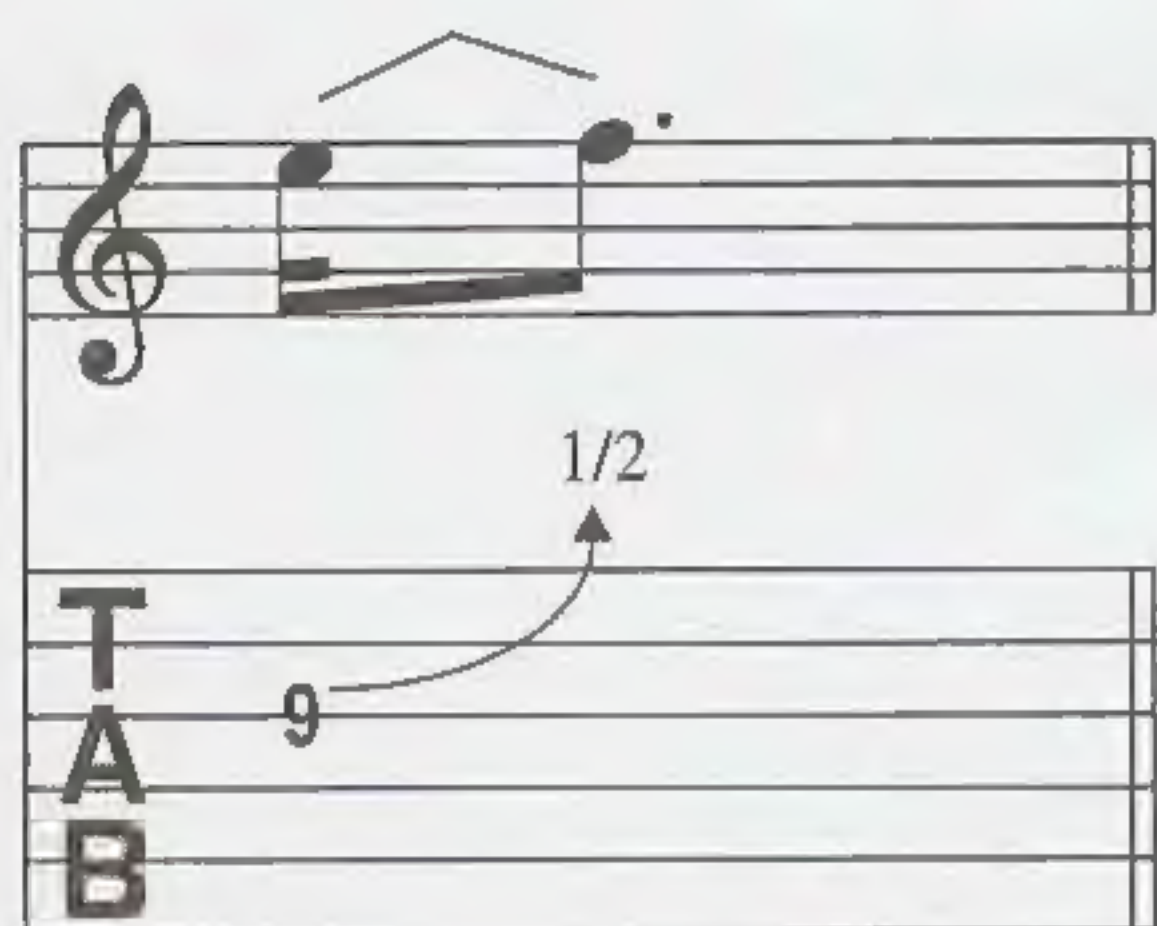
Notes:

Strings:

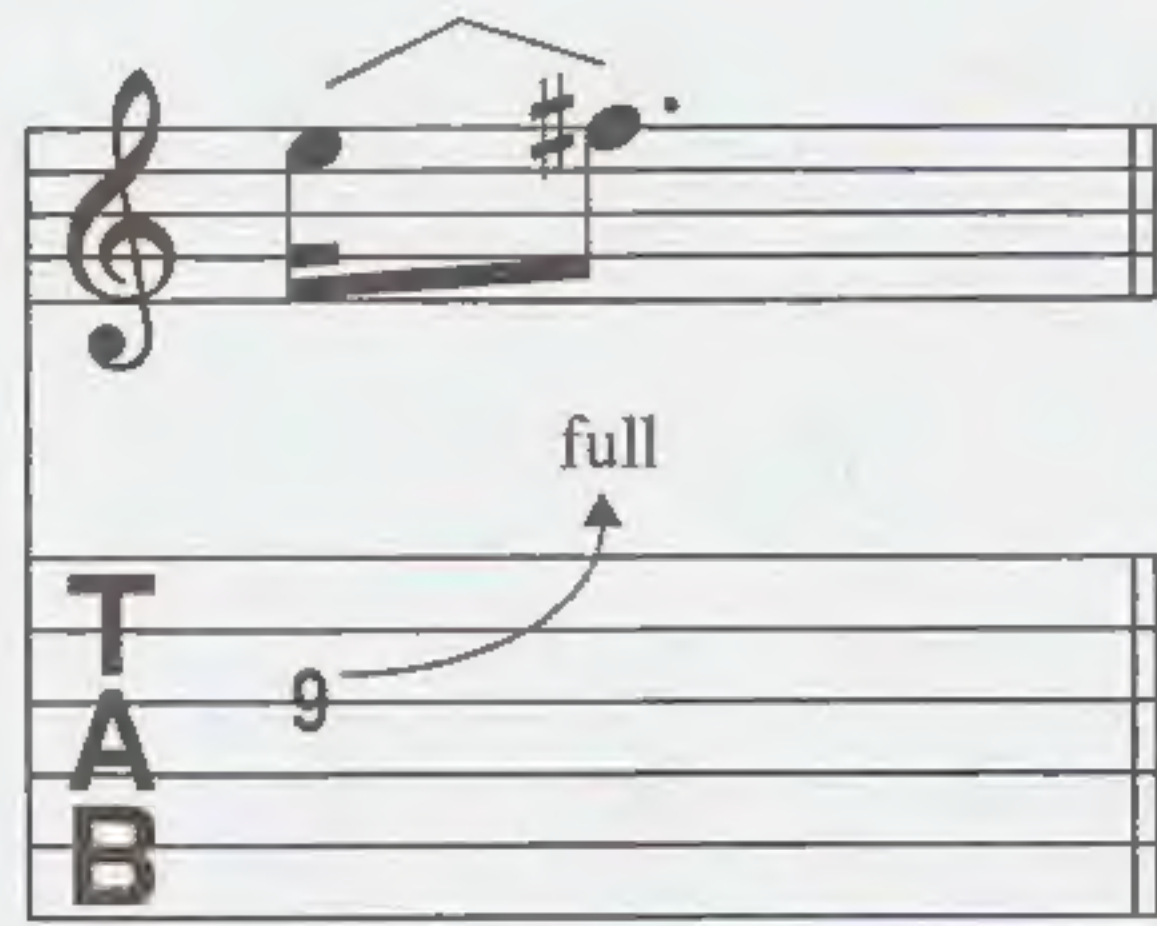
4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

## Definitions for Special Guitar Notation

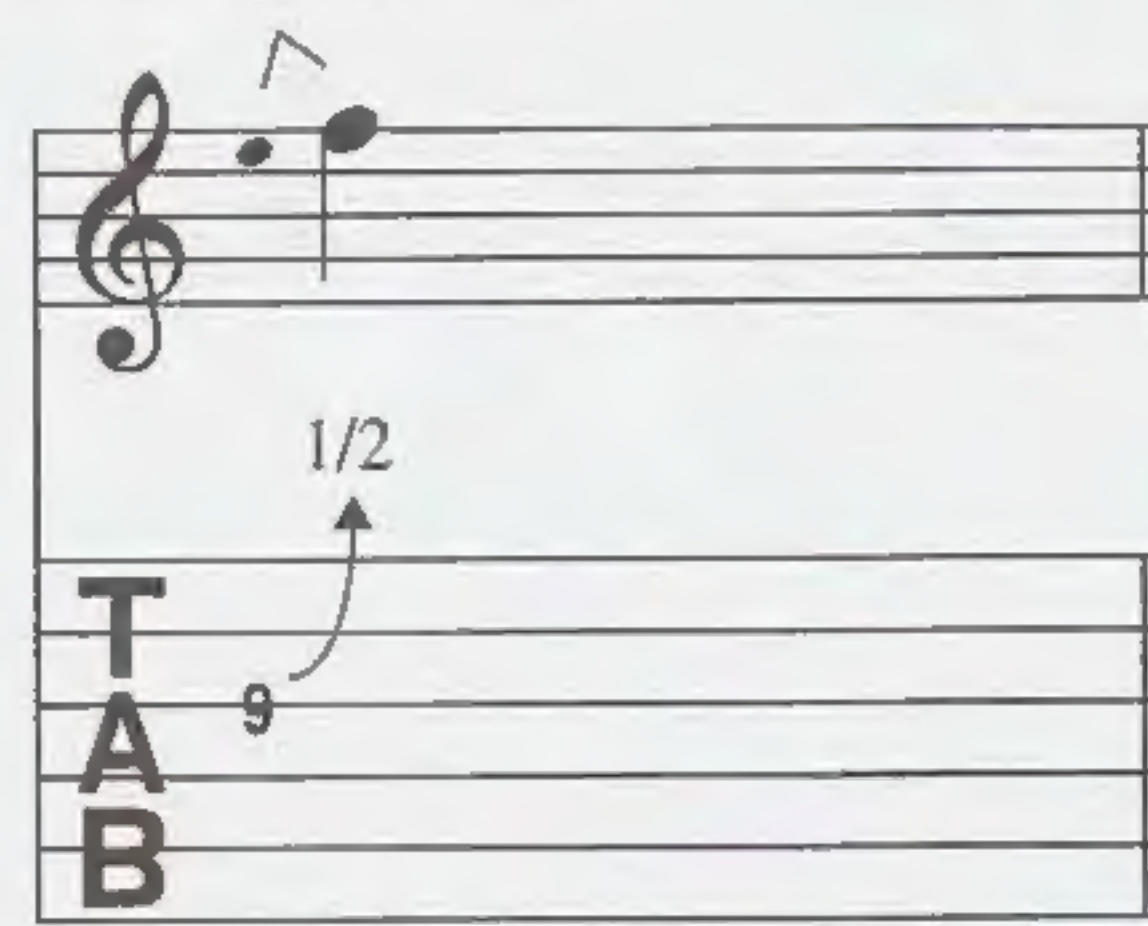
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



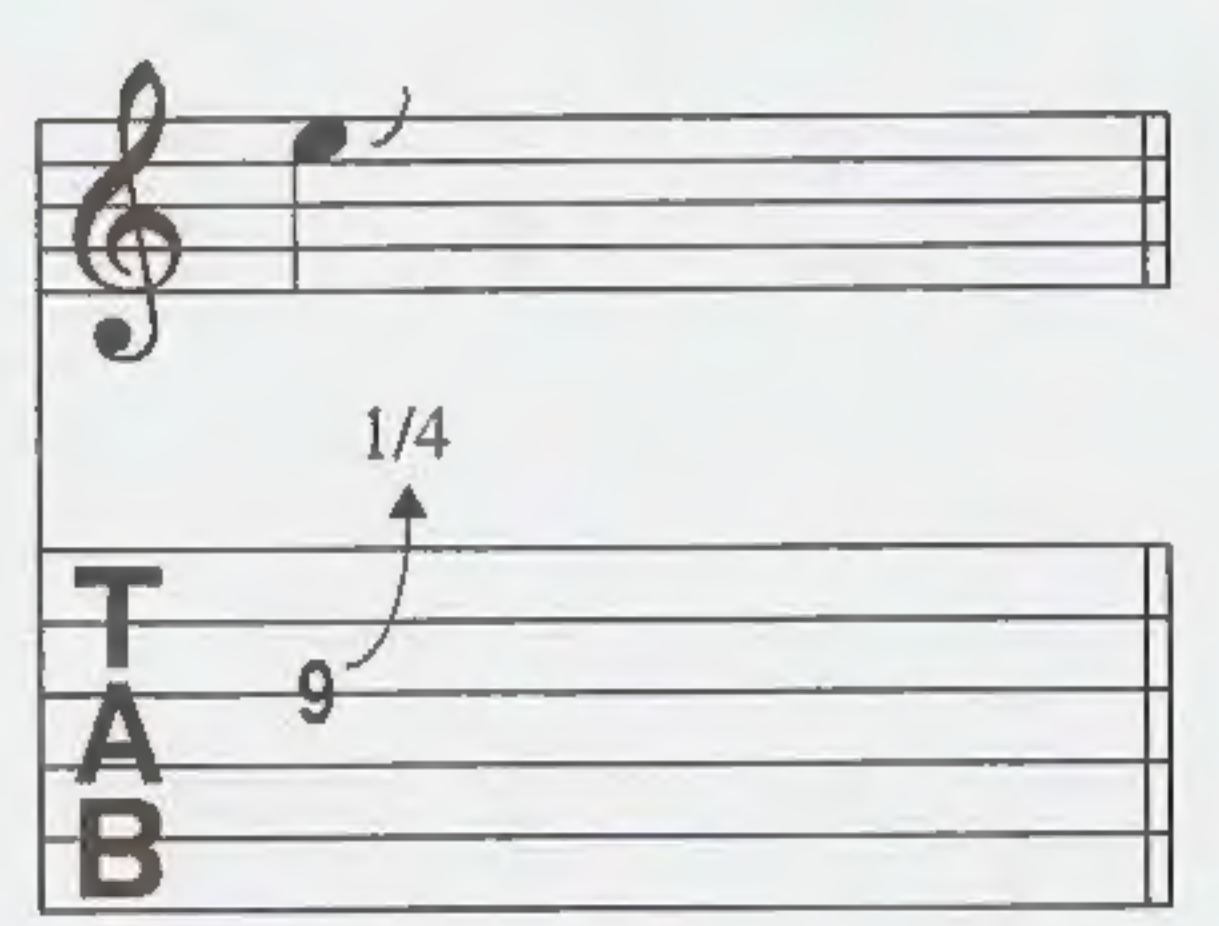
**WHOLE-STEP BEND:** Strike the note and bend up one step.



**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



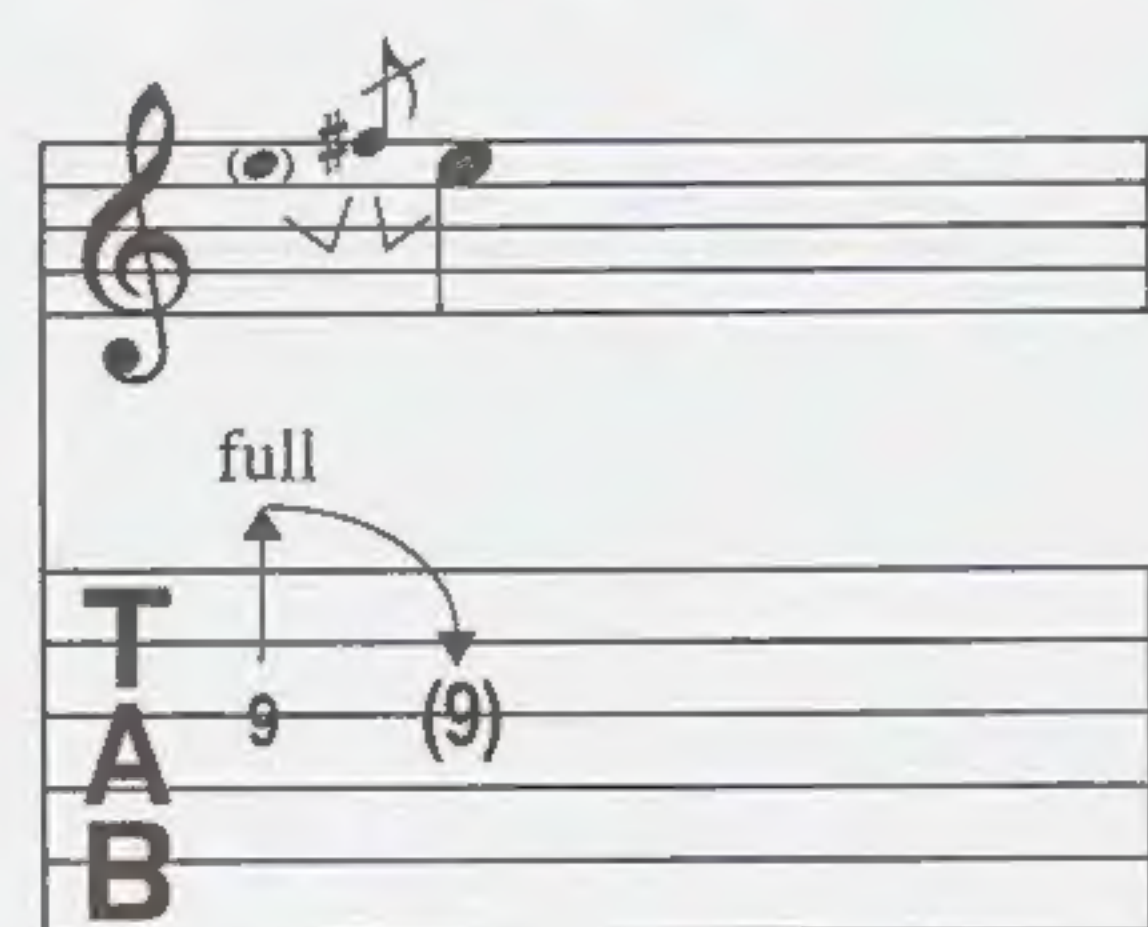
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



**PRE-BEND:** Bend the note as indicated, then strike it.



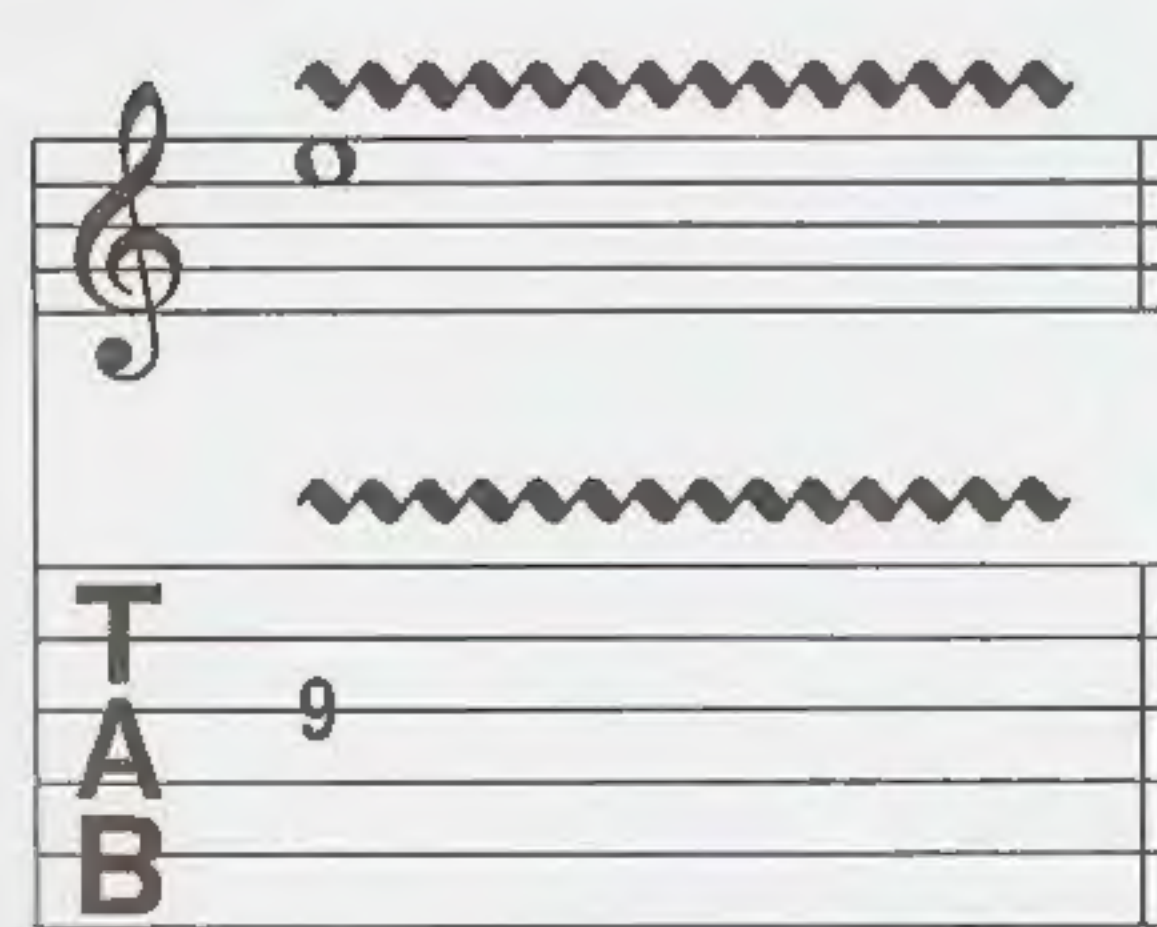
**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.



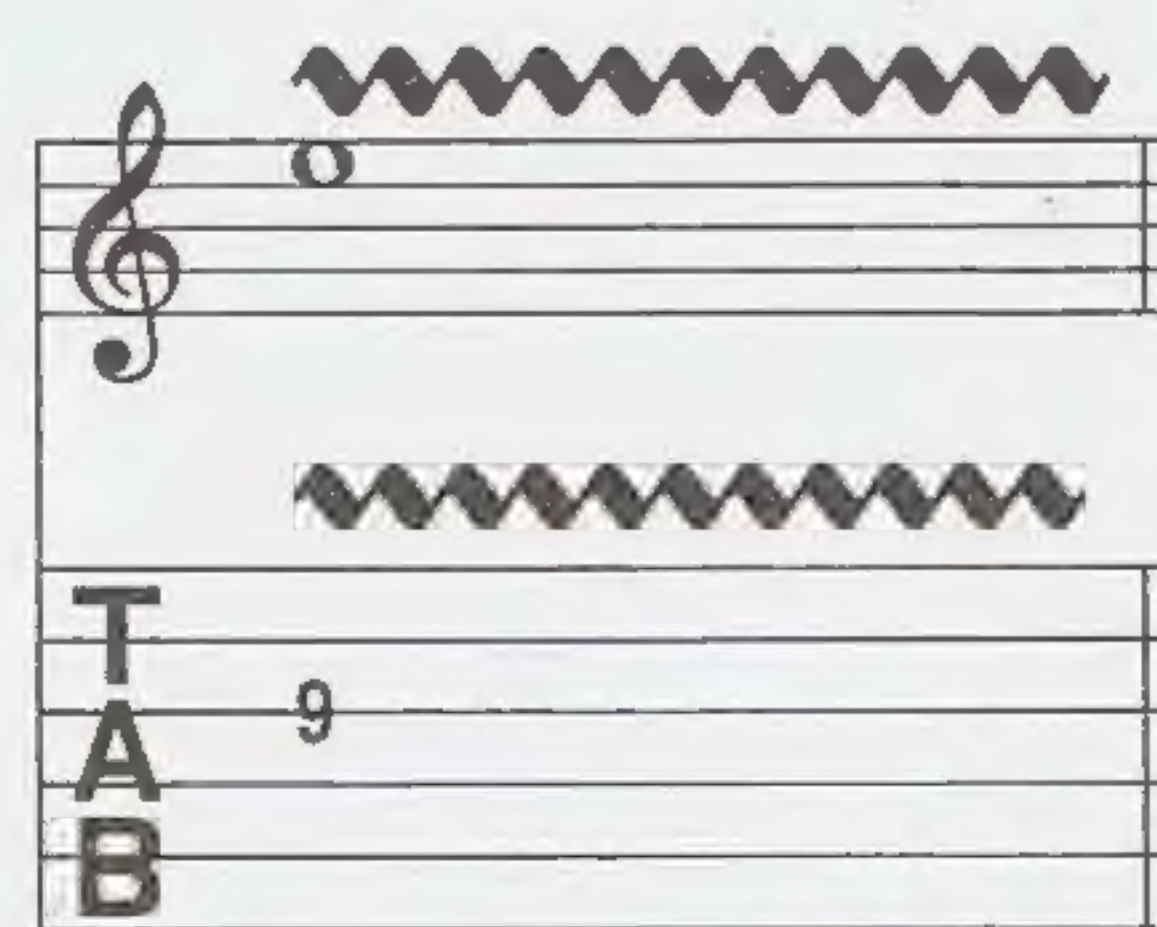
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



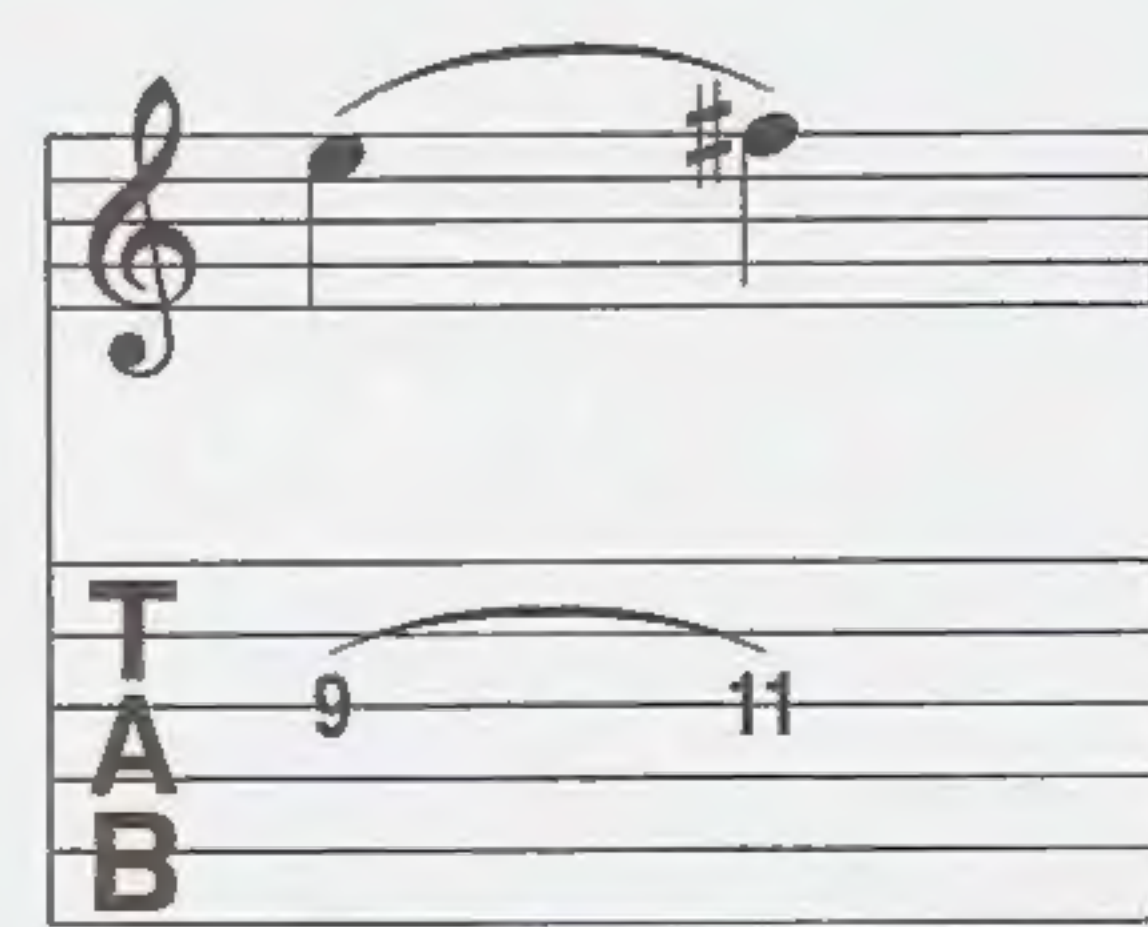
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



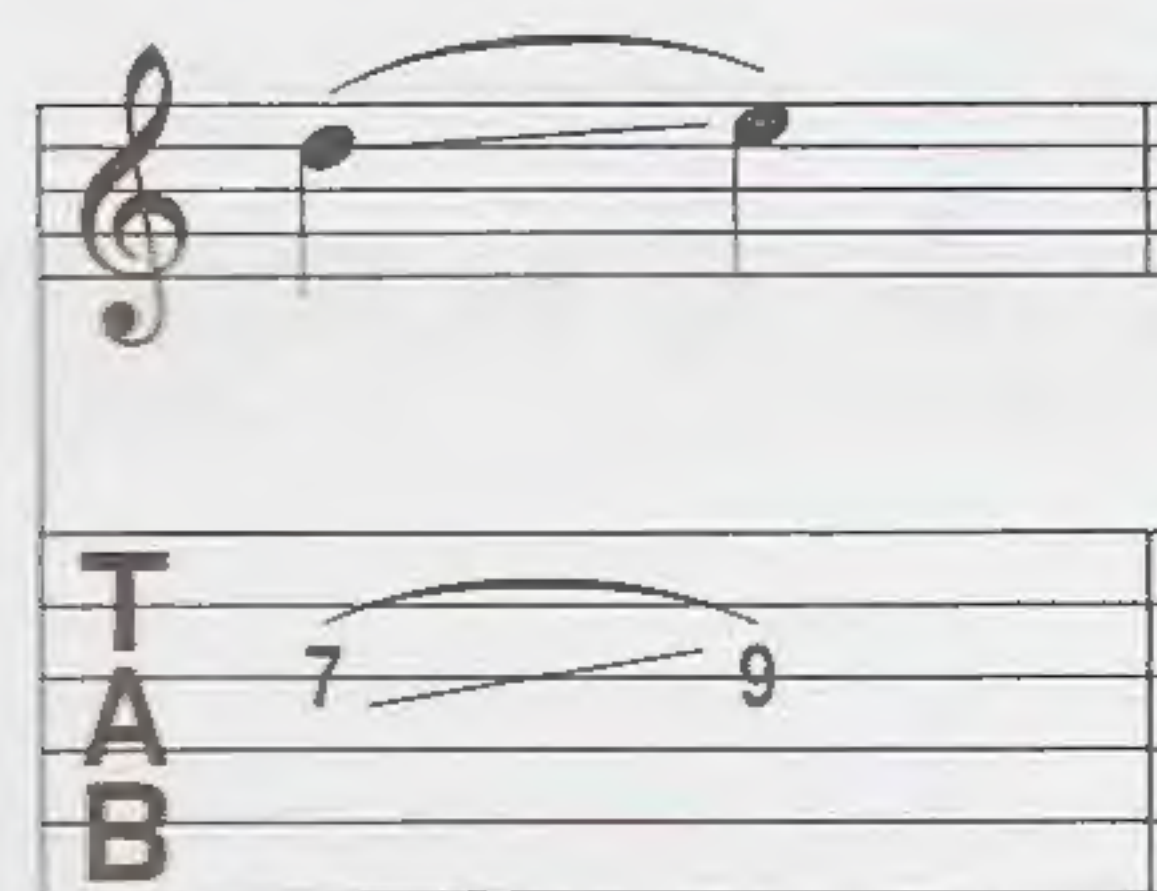
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



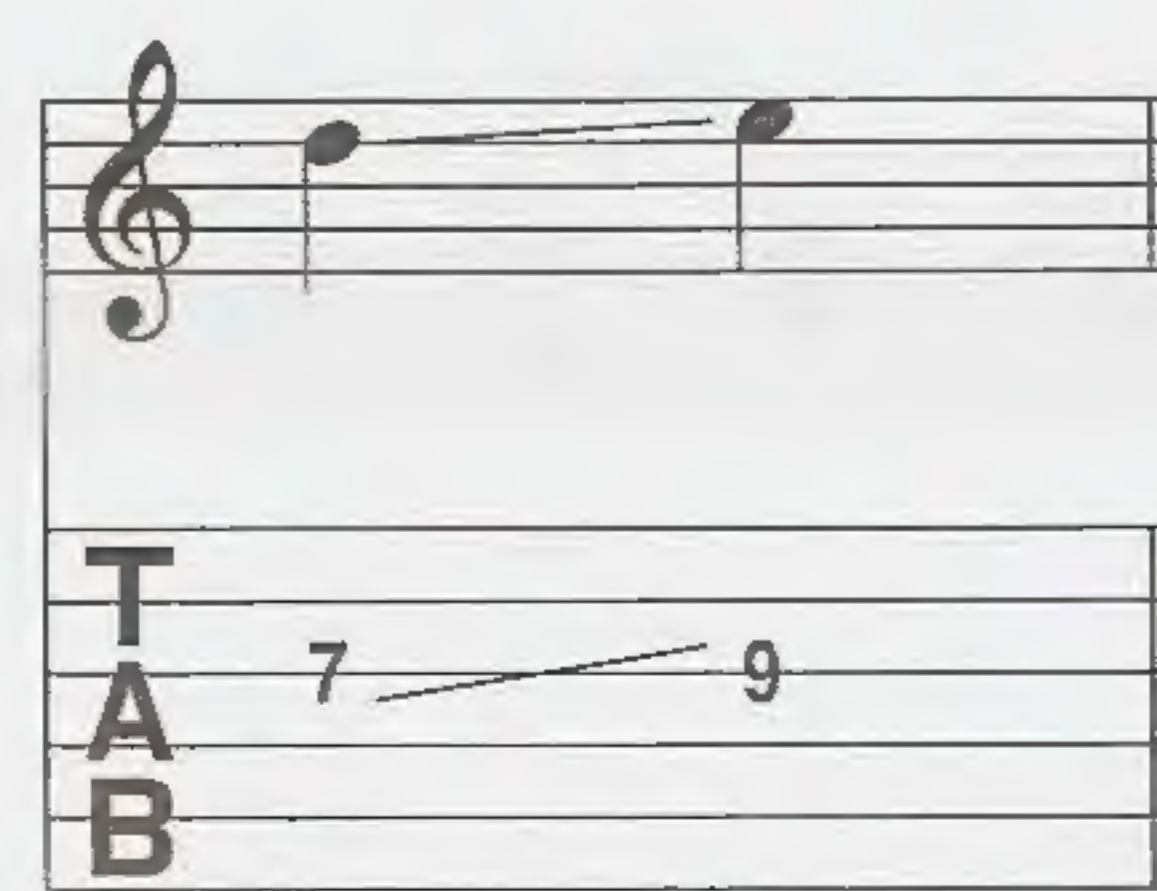
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



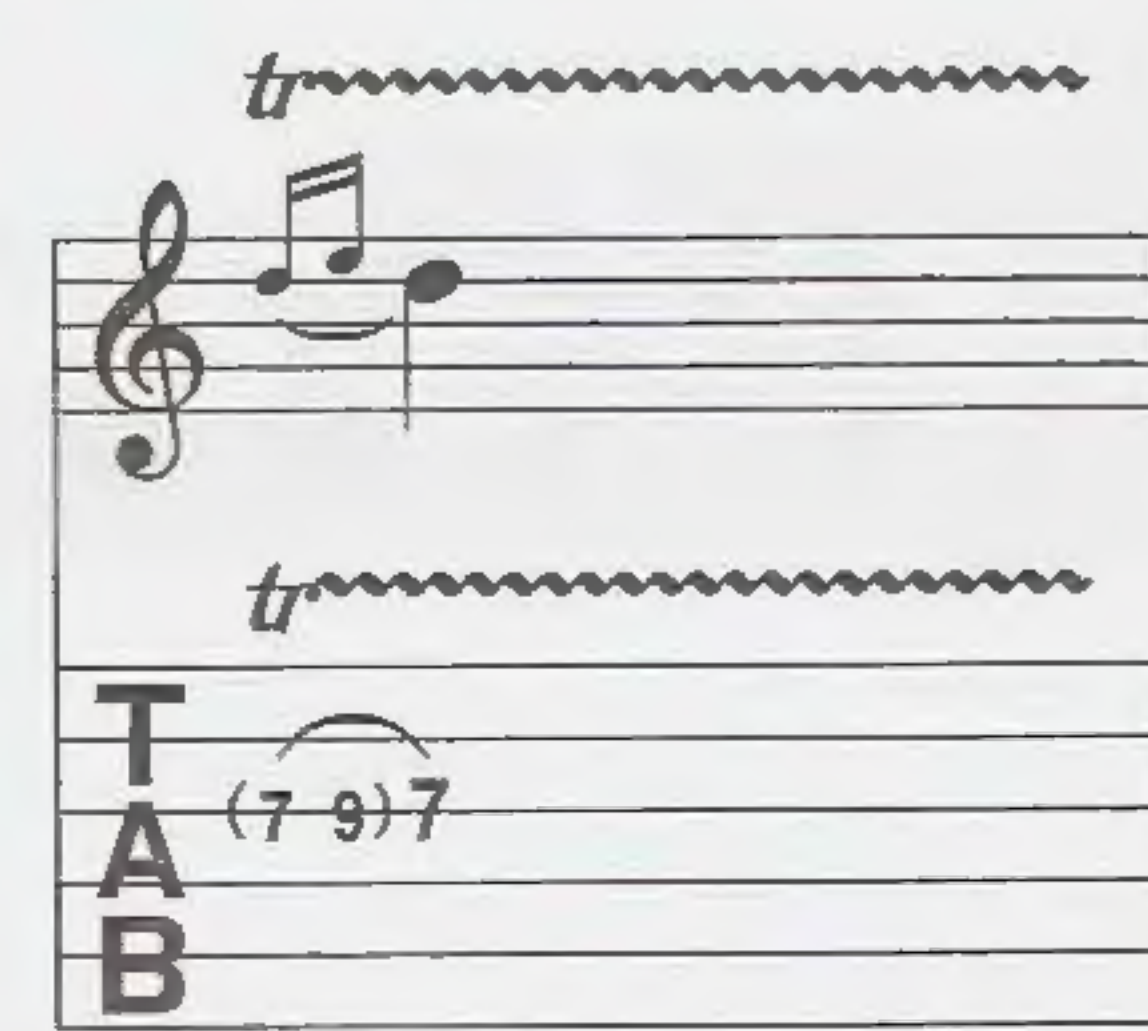
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



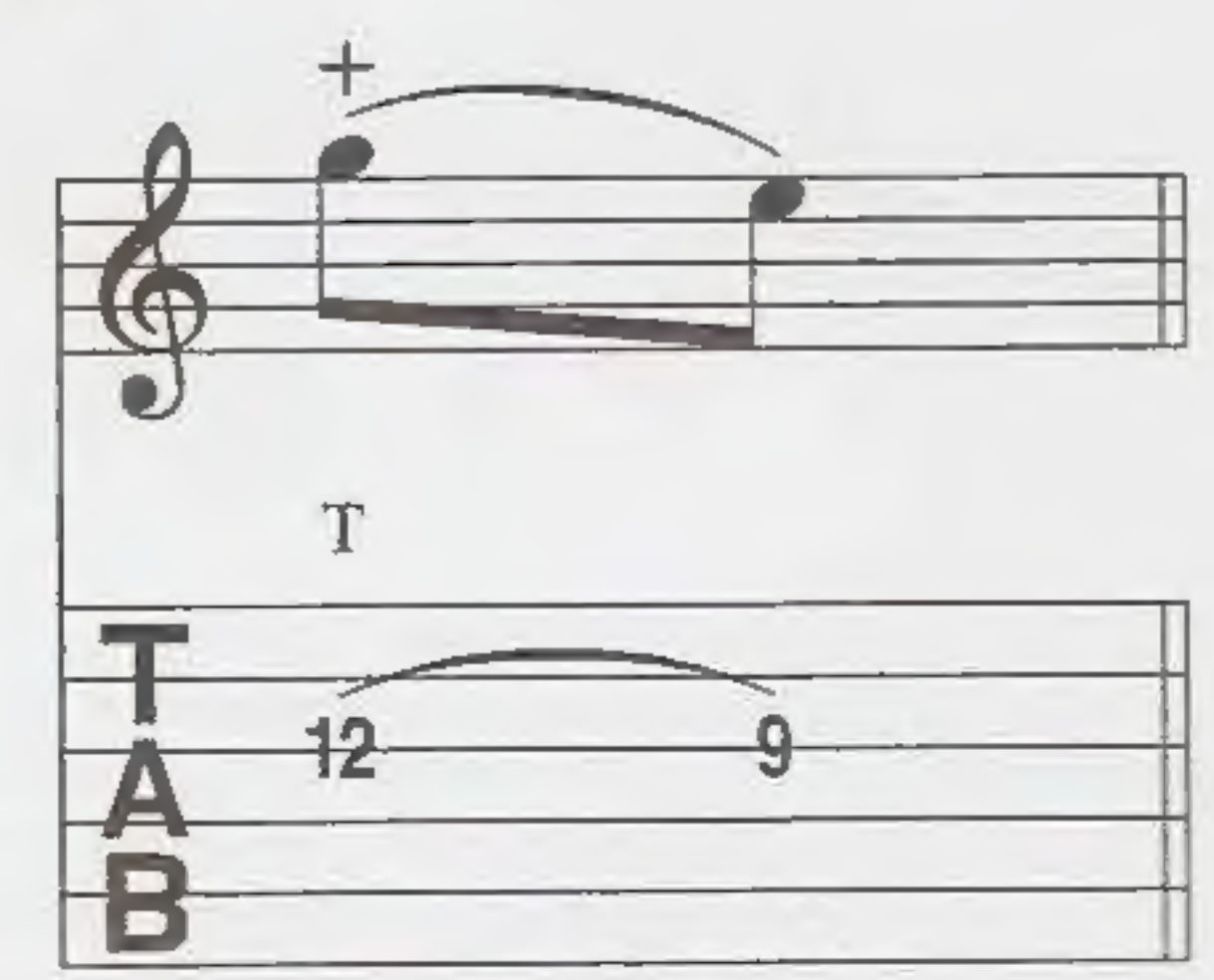
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

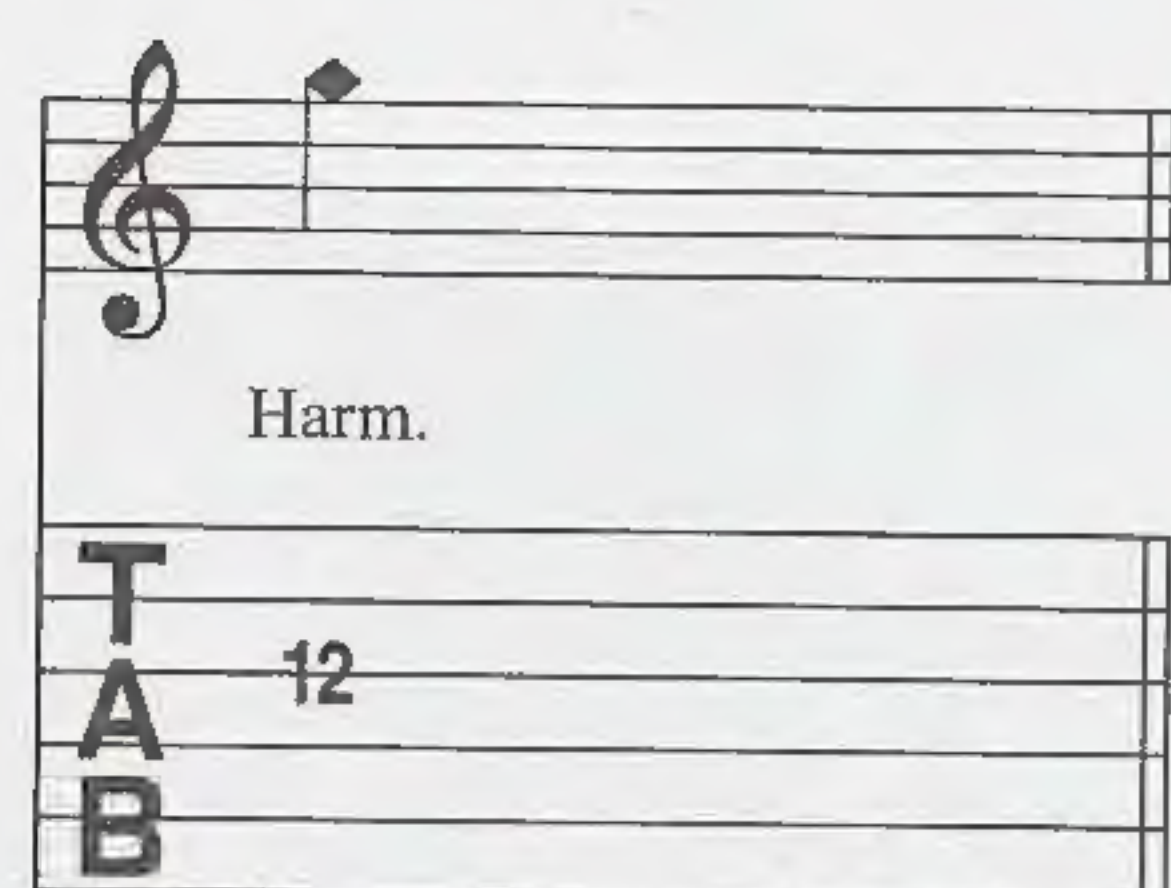


**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

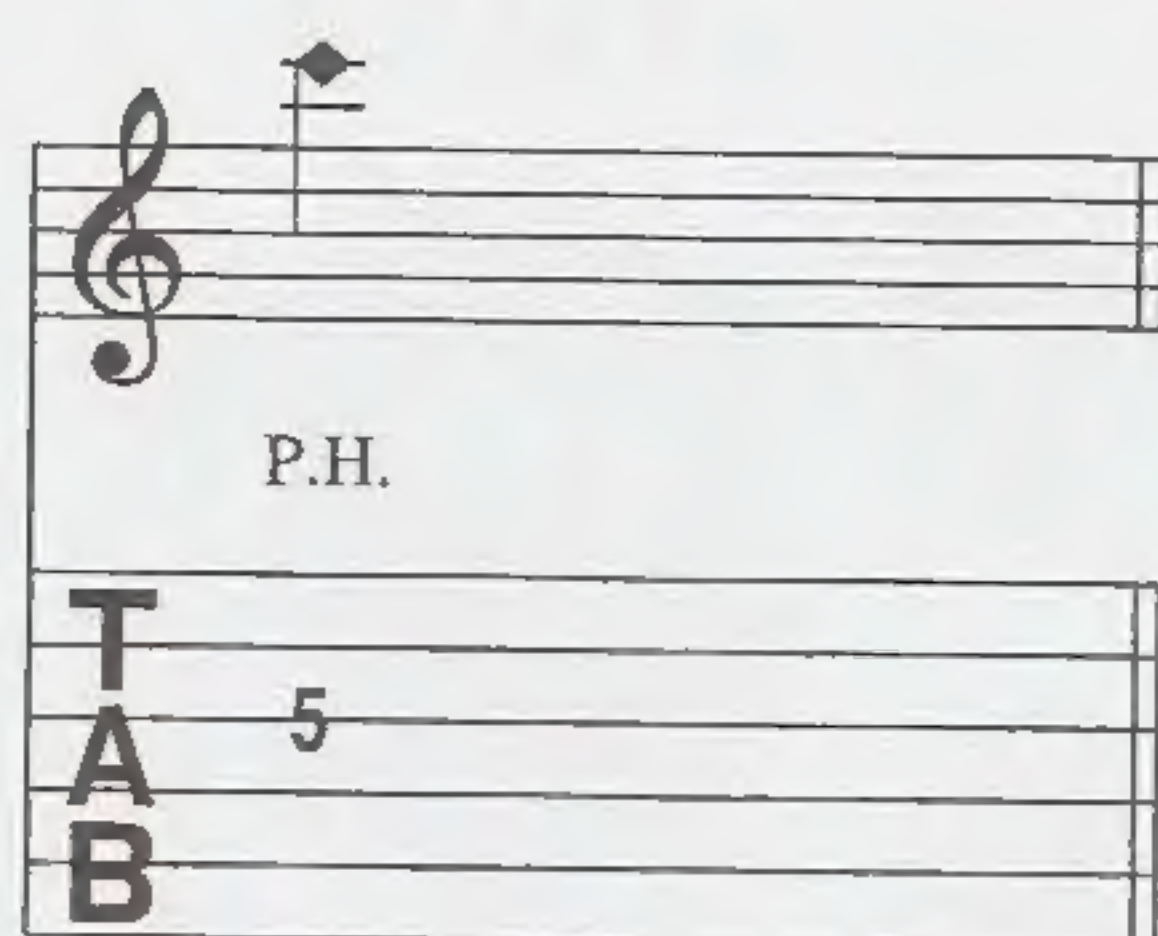




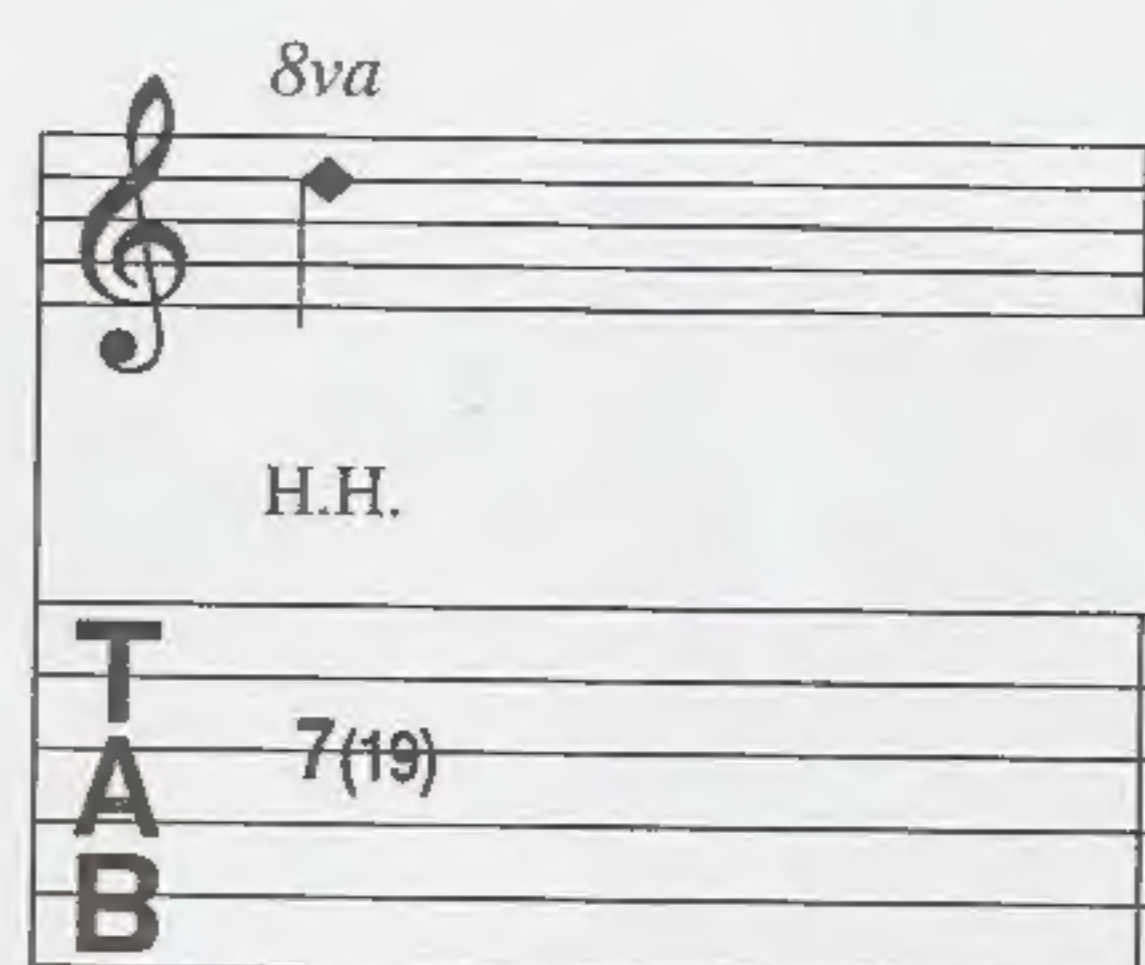
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



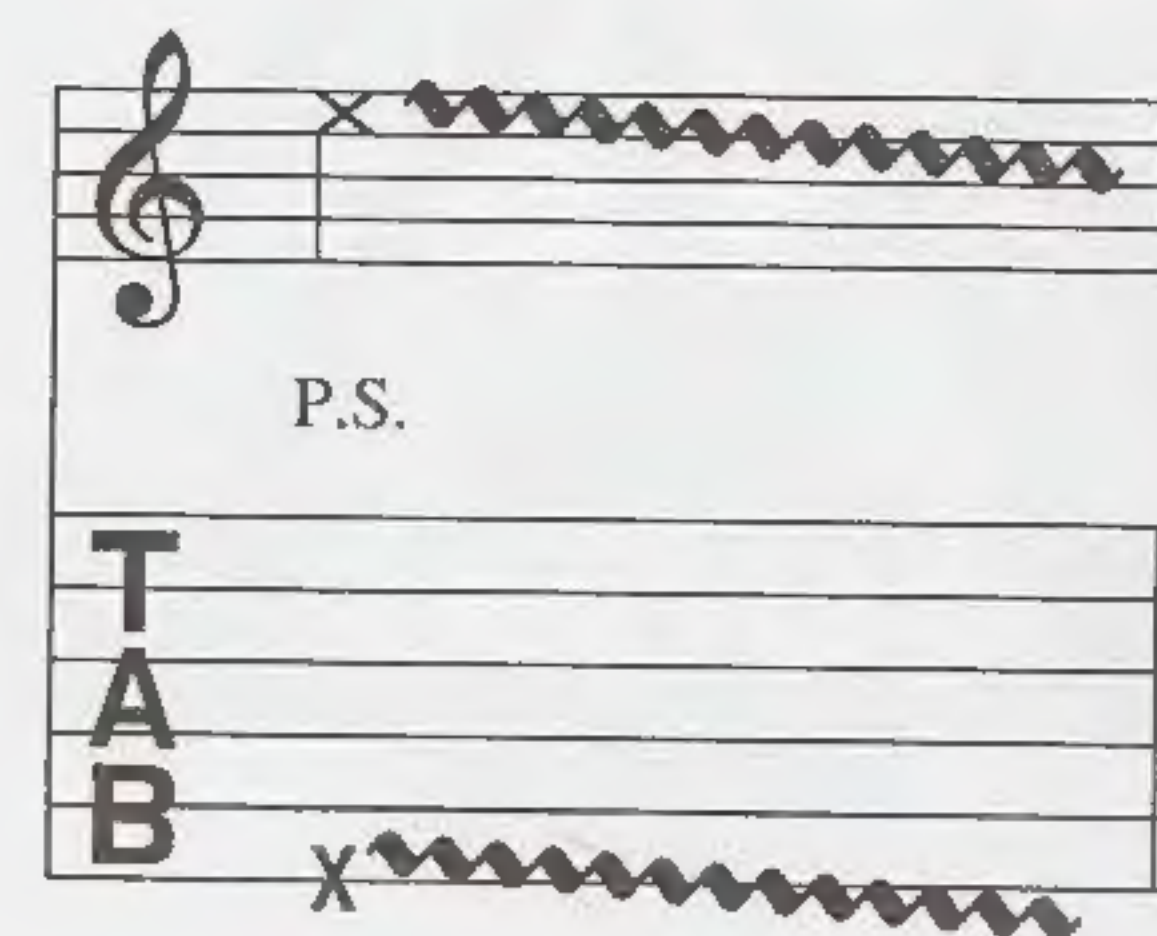
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



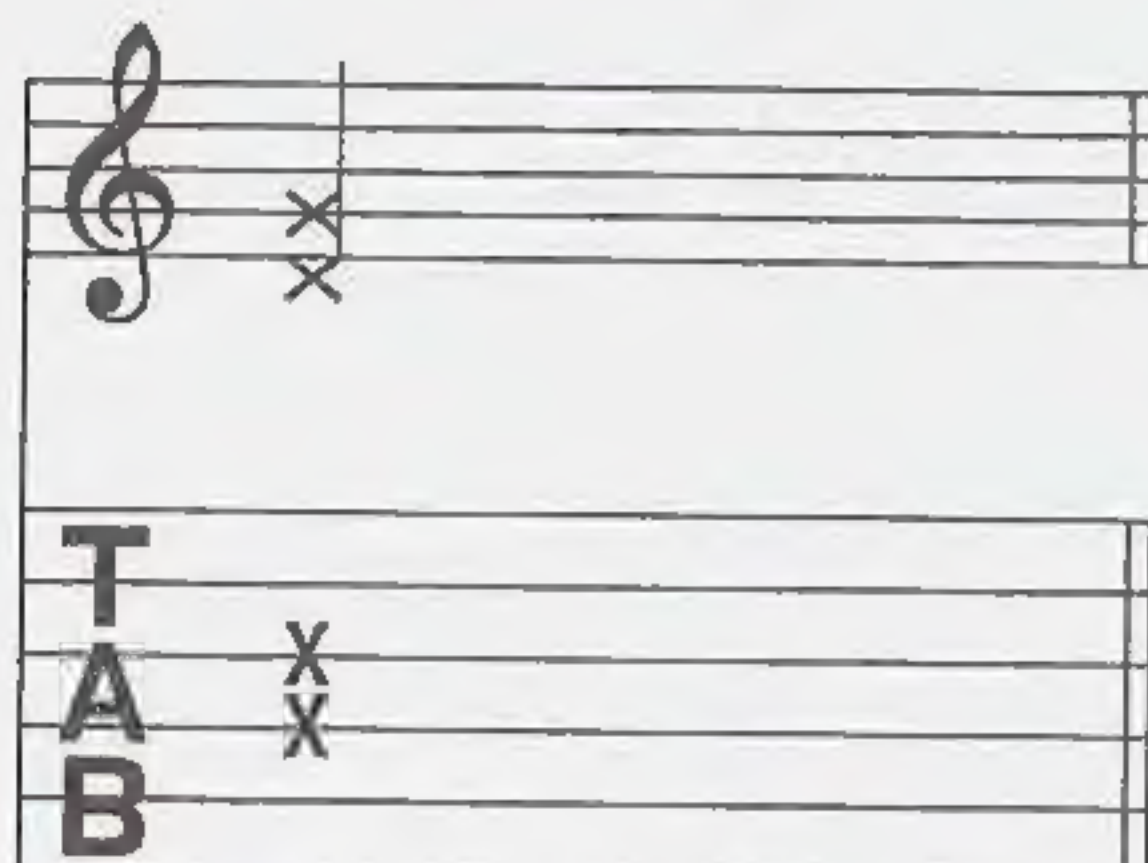
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



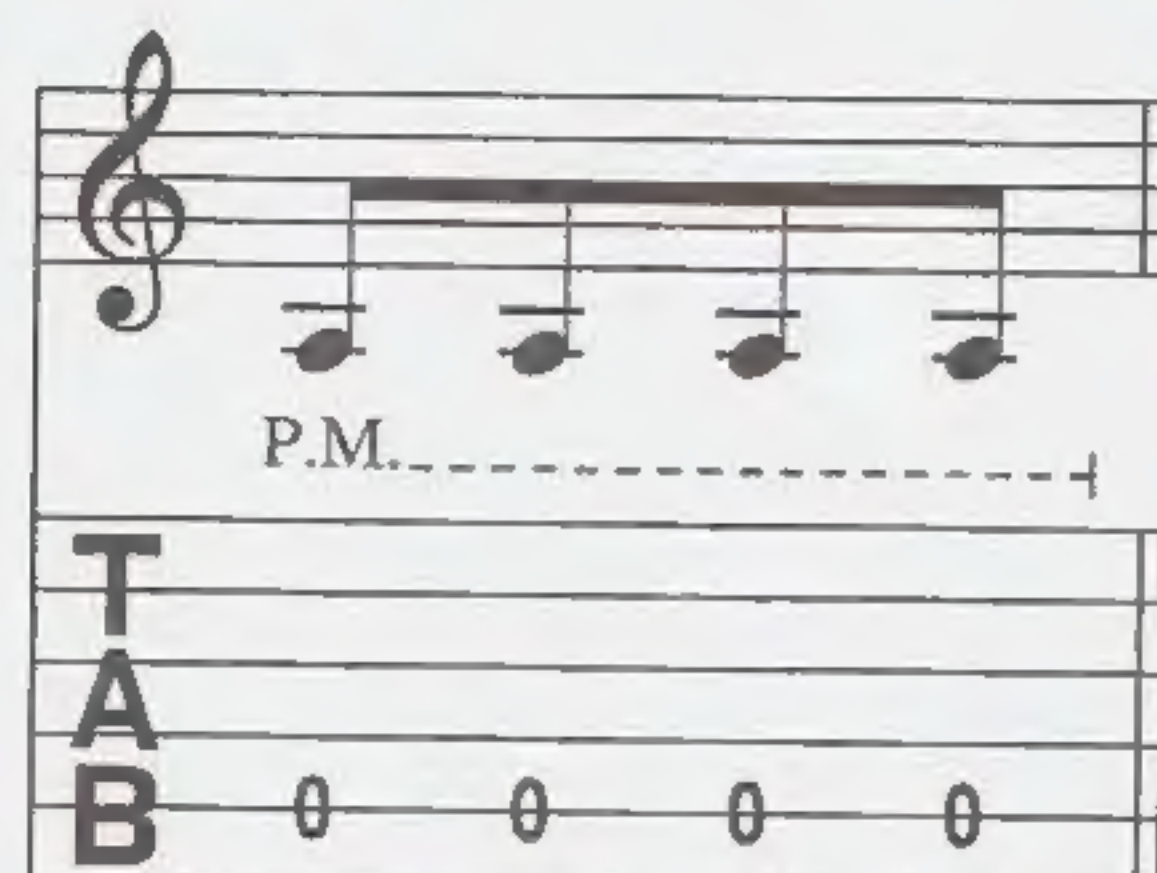
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



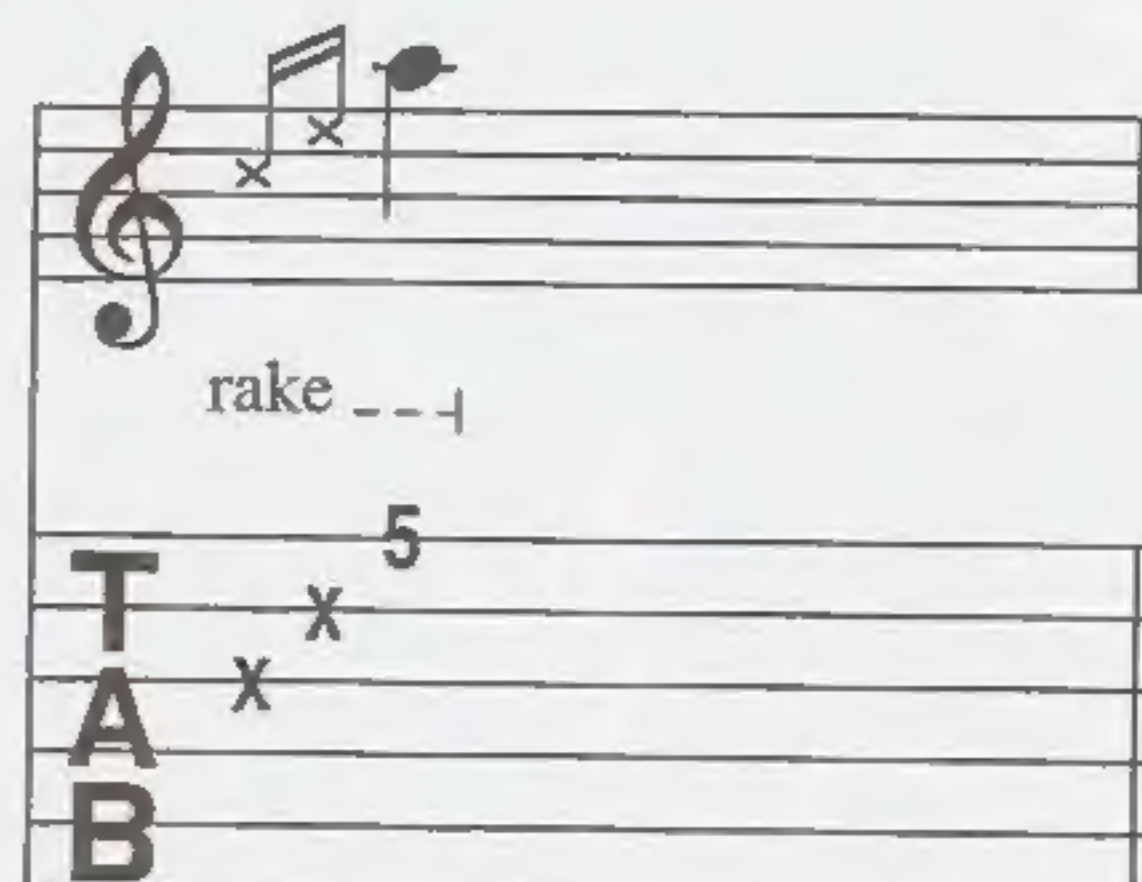
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



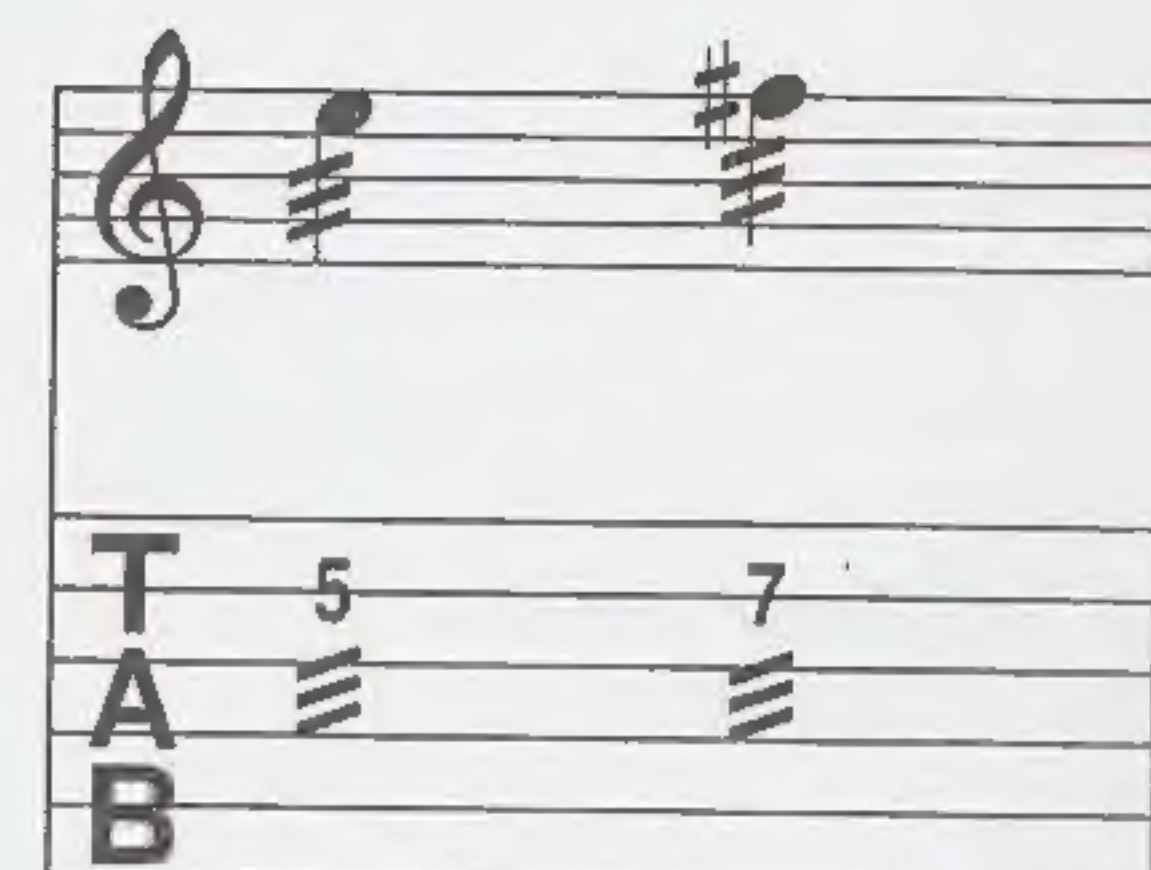
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



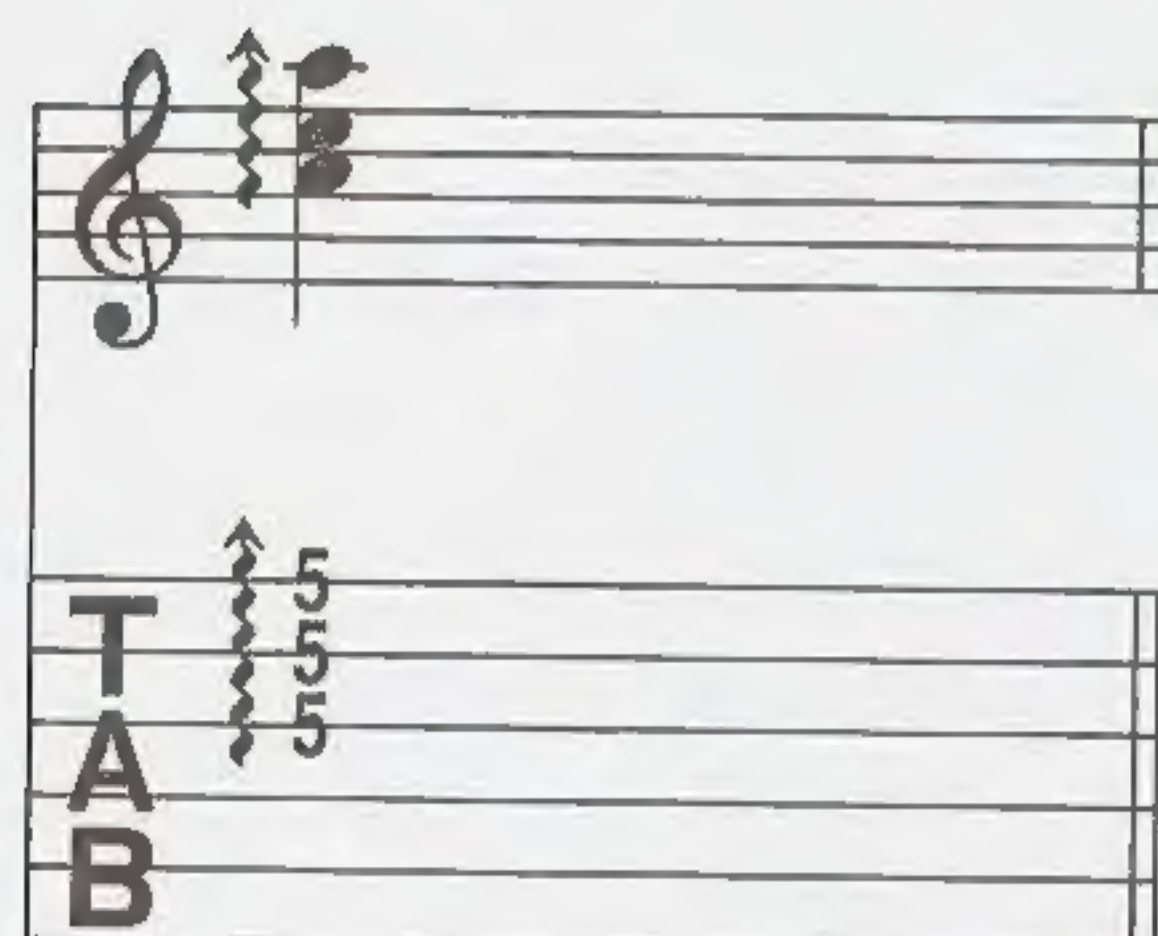
**RAKE:** Drag the pick across the strings indicated with a single motion.



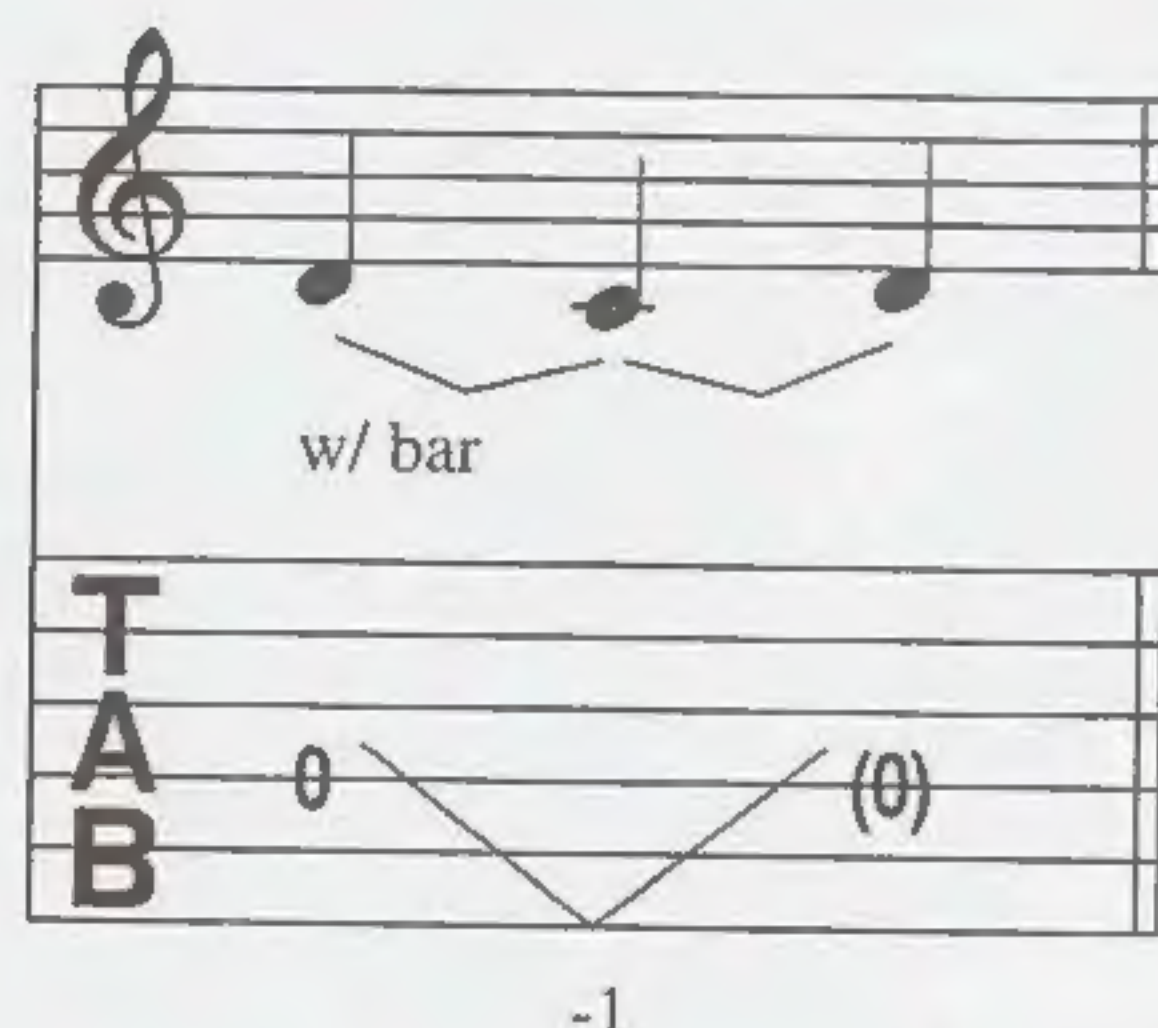
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



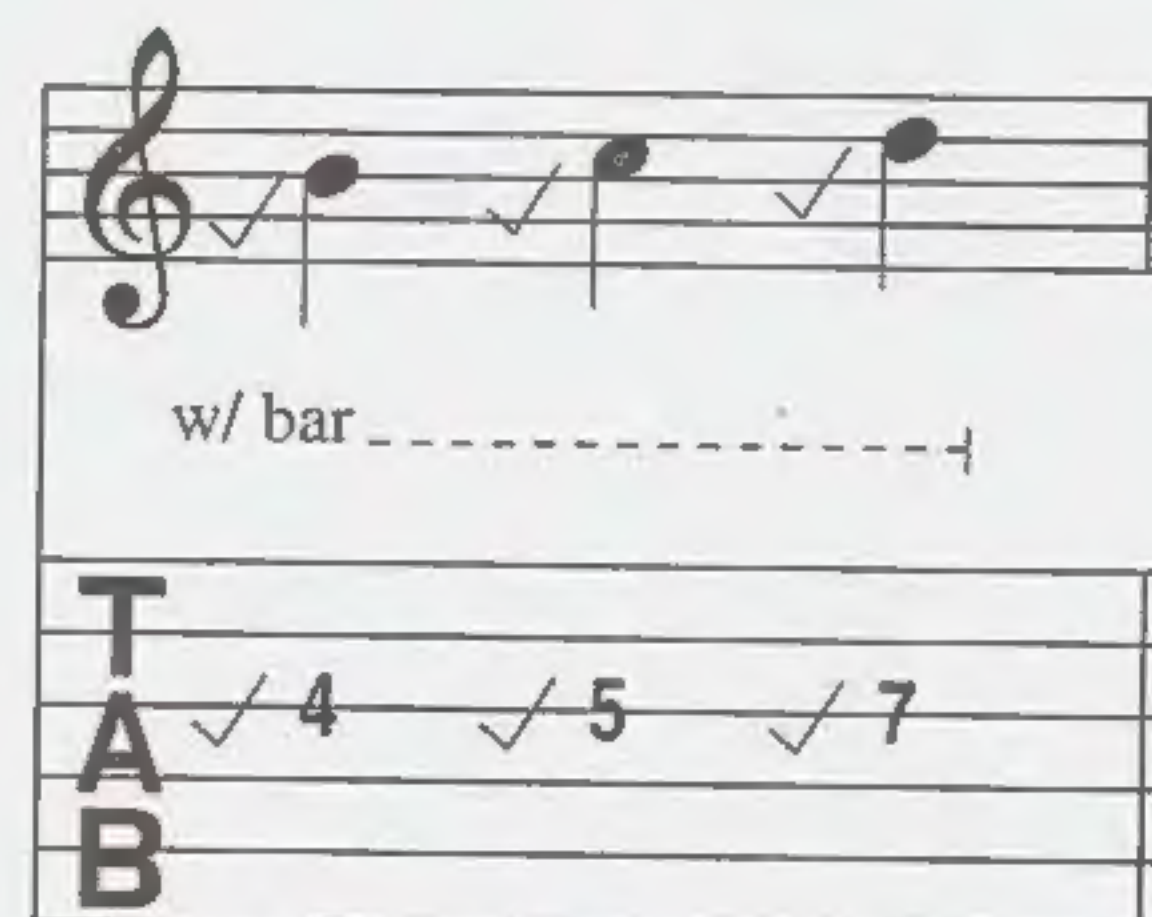
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



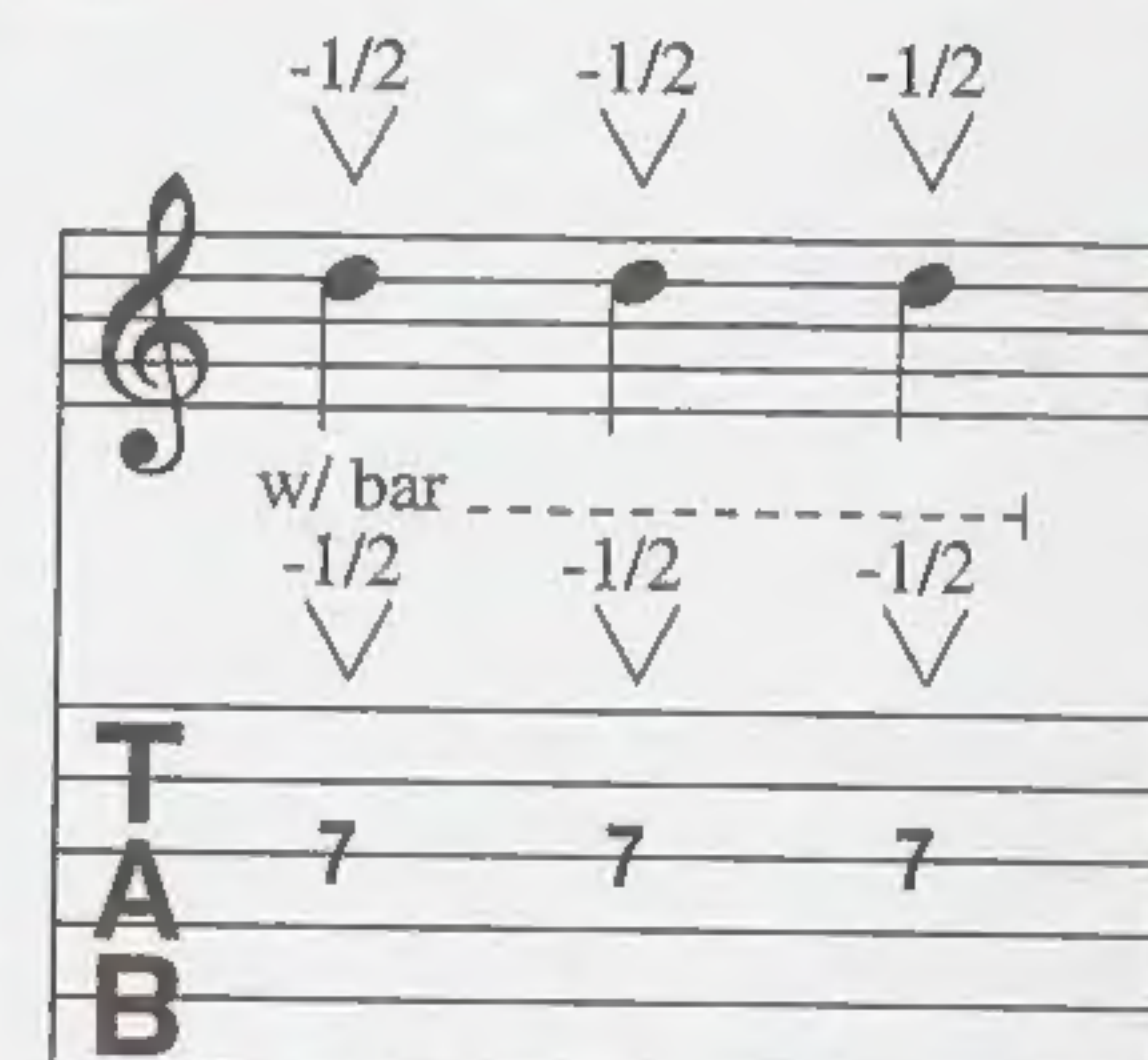
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



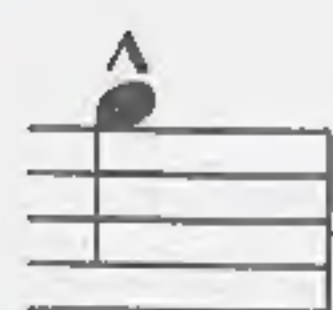
**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(*accent*) • Accentuate note (play it louder)



(*accent*) • Accentuate note with great intensity



(*staccato*) • Play the note short



• Downstroke



• Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.S. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

### NOTE:

Tablature numbers in parentheses mean:

- The note is being sustained over a system (note in standard notation is tied), or
- The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
- The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

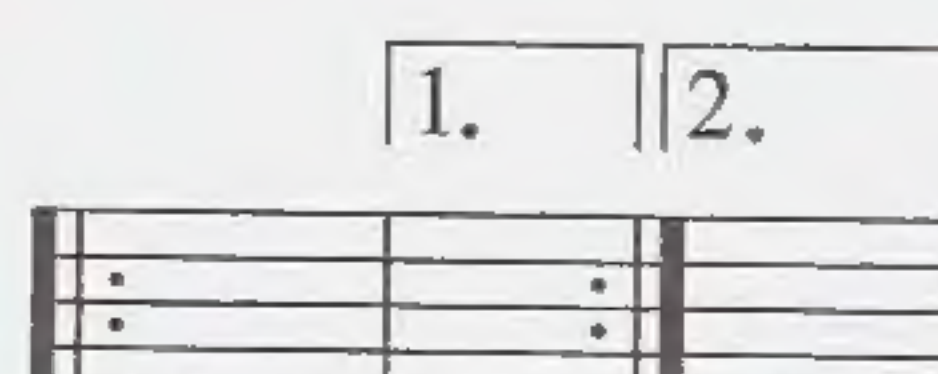
- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.





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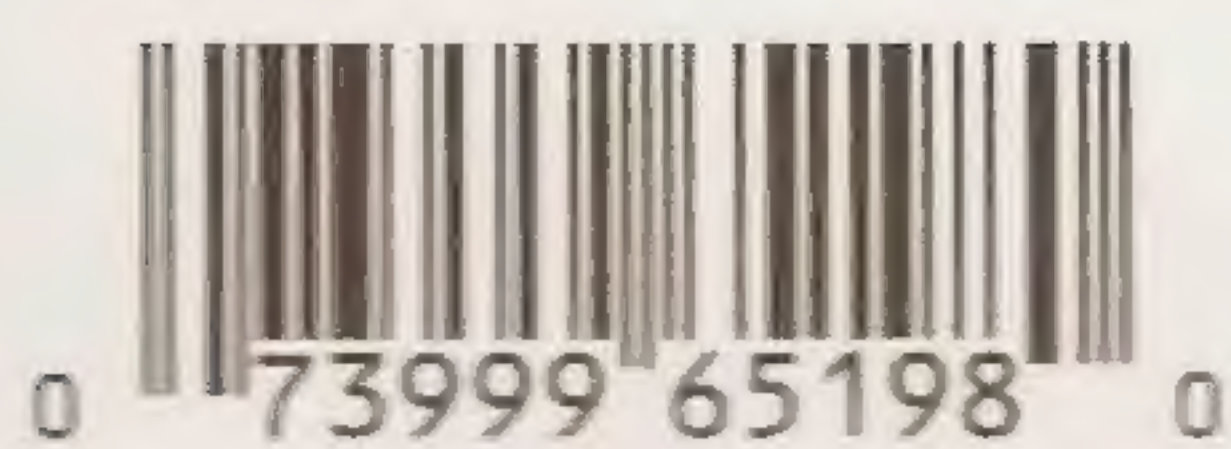


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